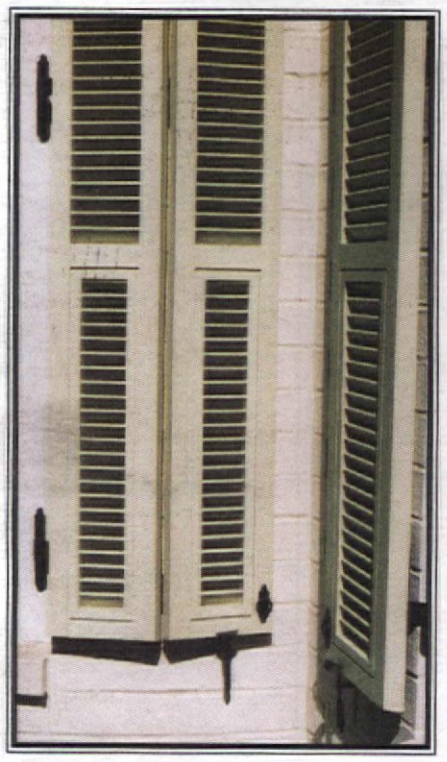
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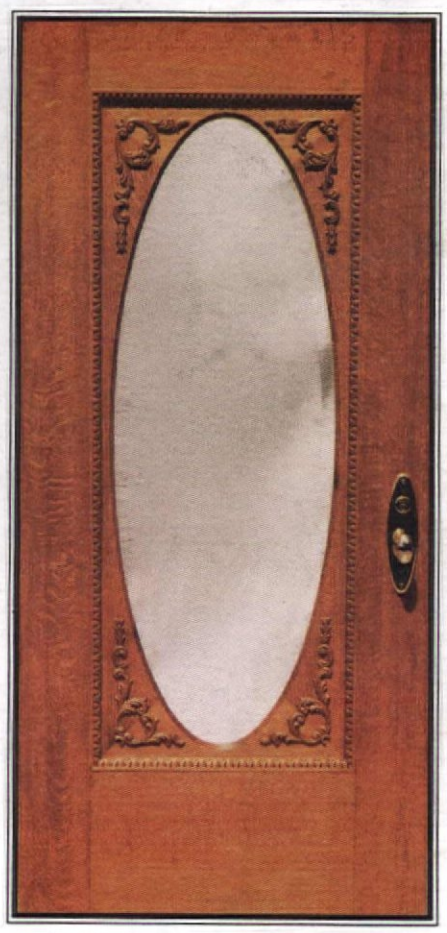
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ON THIS COVER *(Clockwise from upper left corner):* Custom historic shutters & hardware from BEECH RIVER MILL CO. *Write in No. 411;* A door in the early 20th-century style by R.L. DULANEY & CO.; This walnut and granite custom English pub was fabricated by WALLACE & HINZ *Write in No. 195;* AGRELL & THORPE carved this classical ram's head mantel. *Write in No. 92;* French terra cotta, as illustrated in ***Victorian Brick and Terra-Cotta Architecture,*** a Dover Publication; A specially adapted entry set for barrier-free access is from HARDWARE PLUS. *Write in No. 652*



...WARE



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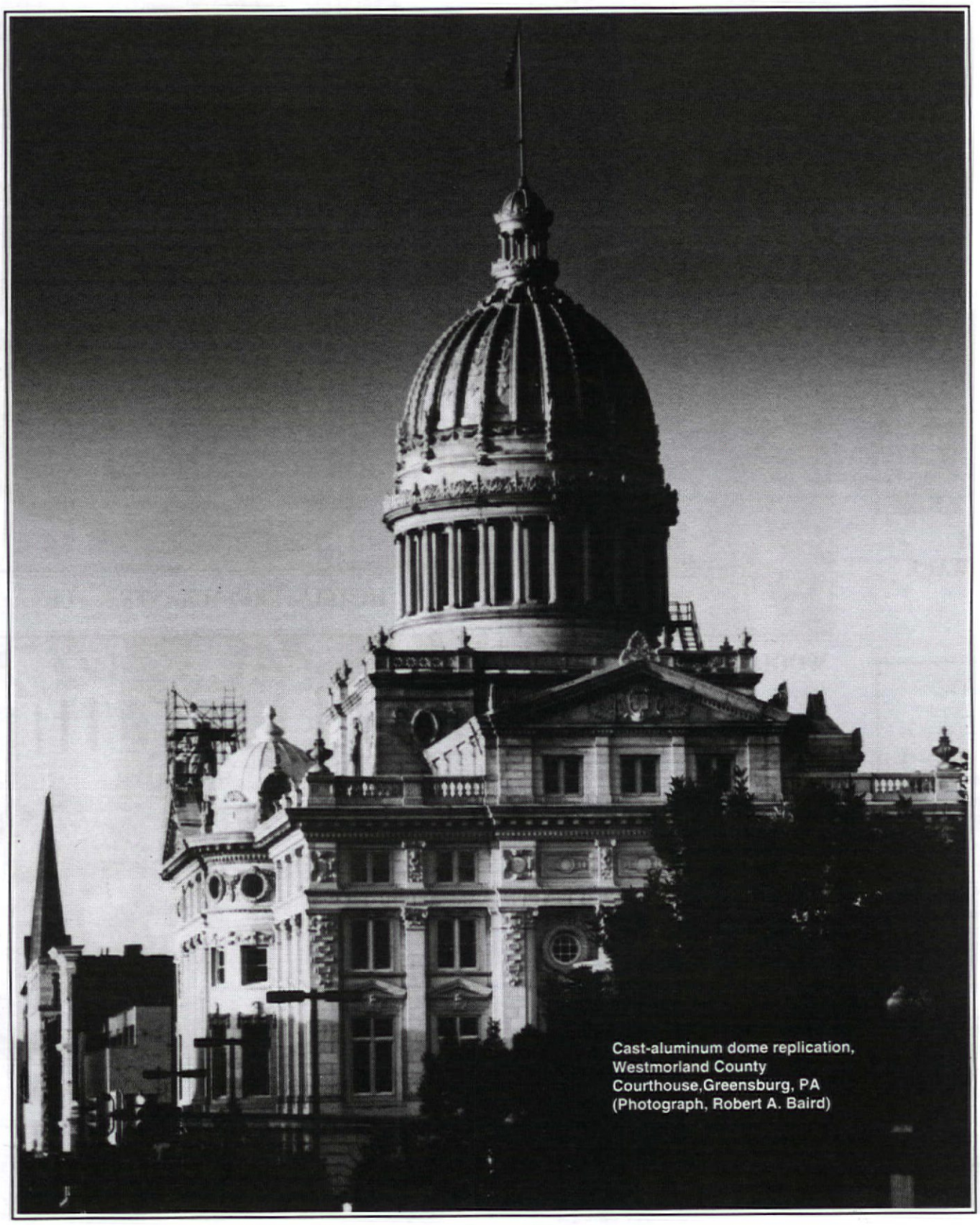
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Cast-aluminum dome replication,
Westmorland County
Courthouse,Greensburg, PA
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The RESTORATION Shows: A Big Hit

Following on the success of RESTORATION 93, RAI/EGI Exhibitions are already working on the next Exhibition & Conference: Boston, February 26-28, 1995. And coming up in October: RESTORATION 94 in Amsterdam.

The RESTORATION 93 Show and Conference in Boston in December was billed in advance by its organizers as "The largest preservation event ever held in North America." And it turned out that's exactly what it was.

Registration for the RESTORATION 93 Show and Conference was an impressive 7,665 — with visitors from as far away as Equador, Russia, and Australia. The 251 exhibits included numerous live demonstrations by skilled craftsmen, artisans, and conservators at work displaying skills such as paperhanging, leatherworking, gold leafing, and stained-glass restoration. Among the vast array of products on display were cast iron ornament, historic hardware, roofing materials, architectural woodwork, wallcoverings, . . . just about every product and service one could think of for preserving not only buildings, but just about every other type of cultural artifact.

The entire staff of TRADITIONAL BUILDING was on hand in Boston at RESTORATION 93, greeting old friends and meeting new ones. And, of course, we were distributing copies of our official *SHOW ISSUE* of TRADITIONAL BUILDING. We found it an exhilarating (albeit exhausting) experience, and plan to be at RESTORATION 95 in force — along with our new official RESTORATION 95 *SHOW ISSUE*.

A two-track Conference program, which included over 50 panel discussions, workshops, and cross-disciplinary roundtables, addressed the needs of homeowners and professionals. The visitors and exhibitors that we spoke with seemed quite enthusiastic; most felt that the show exceeded their expectations.

Next Year in Boston: RESTORATION 95

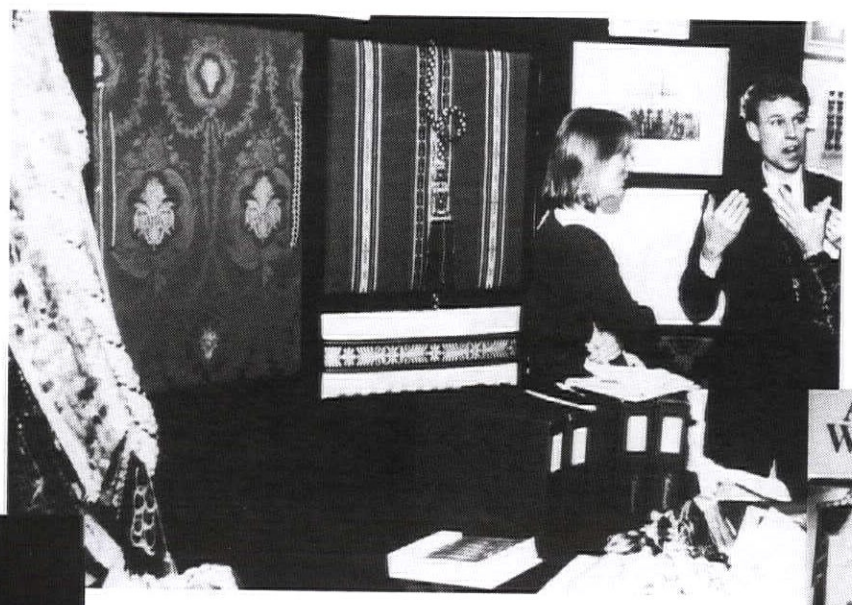
The next North American event, RESTORATION 95, will be held February 26-28, 1995, at the Hynes Convention Center in Boston. The show organizers have booked larger exhibit space on the upper level of the Hynes Center because, based on early bookings, it seems certain that RESTORATION 95 will be considerably bigger than RESTORATION 93 . . . and will include even more exhibitors from abroad. The show is also being scheduled to overlap a weekend, so as not to conflict with office commitments, permitting many proprietors and employees of small companies to spend more time at the Show.

For more information on exhibiting or attending RESTORATION 95, contact: RAI/EGI Exhibitions, Inc., 10 Tower Office Park, Woburn, MA 01801. Tel: (617) 933-9699. FAX: (617) 933-8744.

The snapshots on this page were taken at random during RESTORATION 93 and give some sense of the range of activities that were taking place.

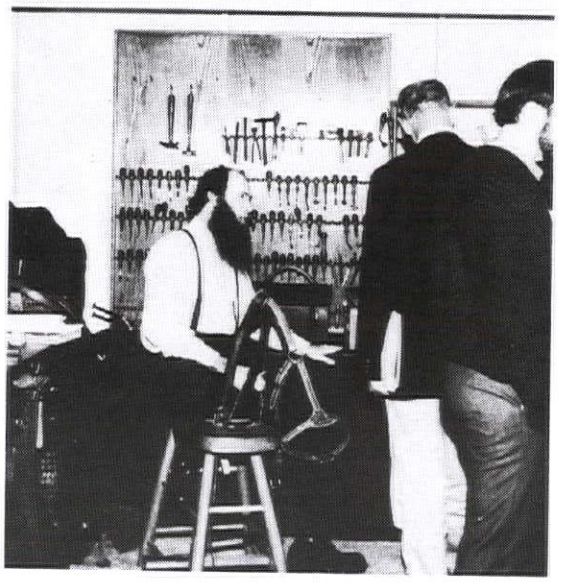
RAI/EGI Exhibitions, sponsors and organizers of RESTORATION 93 and 95, have achieved a goal that has eluded other organizations: Creating an international forum and marketplace for the companies and practitioners who are involved with the realities of restoration and preservation on a day to day basis. With its sister exhibition taking place in Amsterdam in October (see below), the world of restoration and preservation is truly becoming global. — *CL*



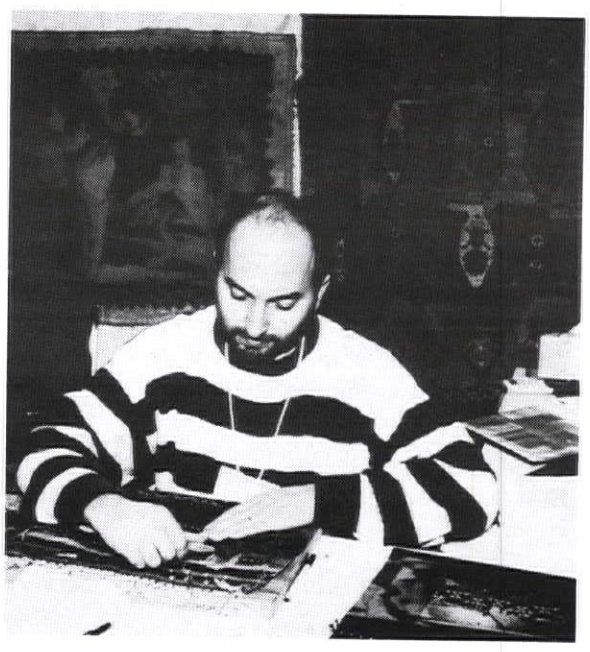




C.L. Karn Harness & Saddle







Coming in the Fall: RESTORATION 94

The sister event of the North American RESTORATION shows, RESTORATION 94, will be held in Amsterdam, Monday, October 12, through Wednesday, October 14, 1994. The Amsterdam event, which attracts attendance and exhibitors from all over Europe, is held every other year. Like the North American event, there is a concurrent Conference. Anyone interested in more information on the Amsterdam RESTORATION 94 can contact the RAI/EGI office at (617) 933-9699.

How Disney Transforms The Past Into Utopia

With their well-honed sense of what makes tourists happy, Disney designers rely heavily on historically inspired streetscapes. But their interpretation requires historical accuracy, innovative materials — and a little sleight-of-hand.

■ BY EVE M. KAHN ■

The architecture of Disney theme parks sends academicians into paroxysms of emotion both pro (Rosemary Haag Bletter: "A future generation may want to landmark Disneyland") and con (Michael Sorkin: "a true technocratic postindustrial utopia...the weaving of ever more elaborate fabrics of simulation"). And it is Disney's deft interpretations of historic architecture, its culling and improving upon past iconic streetscapes until they surpass even the most wistful memories, that bring on some of the most heated reactions (Sorkin: "propelling its visitors into an unvisitable past").

What *is* it about Disney's c.1910 Main Streets and c.1930 Hollywood Boulevards and c.1940 Sunset Boulevards that even skeptics cannot resist writing about, that brightens moods and that rings with primal familiarity? I recently visited the offices of Walt Disney Imagineering (the Disney subsidiary responsible for theme-park design and construction) in Glendale, California, in search of aesthetic and technological secrets. One crucial factor in Disney's success, I discovered: Scholarly levels of attention to detail, sometimes lavished upon surprisingly humble structures.

PIXIE DUST

The offices occupy rows of flat-roofed, low-slung buildings on side streets, indistinguishable from the neighboring light industries except for a cloud of starry "pixie dust" painted on every Disney street-number sign. In offices lined with photos and working drawings of park installations around the world, I met with director of architecture Carl Hagelman and senior show producer Ron Chesley (all of us wearing pixie-dusted name tags). The goal of every Disney attraction, Hagelman explained, is "telling a story through creating an environment, so that as a guest you can randomly experience — as you can't in, of course, a movie

continued on page 86



The real Grauman's Chinese Theater in Hollywood, compared to . . .



. . . Disney's version on "Hollywood Boulevard" at the Disney-MGM Studios Theme Park in Orlando, Florida, based on measured drawings of the original but not a museum-caliber replication. GFRP has replaced cement plaster walls; plaster painted verdigris has replaced the copper roof.

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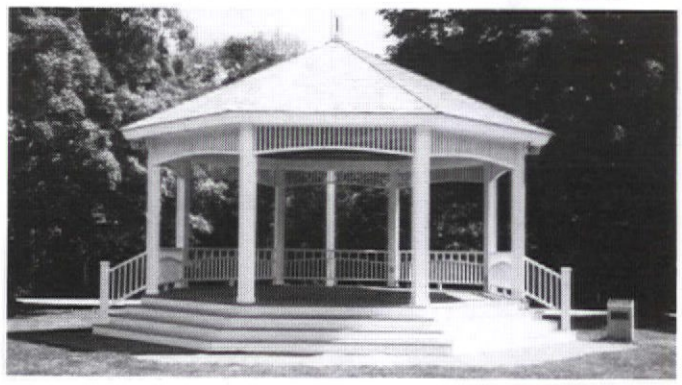
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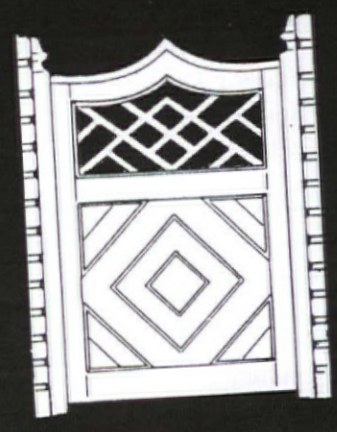
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TERRA COTTA REPLACEMENT

special report

Terra Cotta Replacement: Is It Real, Or Is It GFRC?

A goodly amount of the architectural terra cotta in the U.S. is approaching 100 years of age. As this material deteriorates, specifiers face the crucial question: Do you replace with real terra cotta, or do you opt for a substitute material?

BY CLEM LABINE

Anyone who has ever been to the Natural History Museum, a part of London's South Kensington museum complex, knows what a wonderful, long-lasting architectural material terra cotta can be. The Natural History Museum, designed by Alfred Waterhouse, R.A., was built in the 1870's and is clad inside and out with terra cotta. More than 120 years later, the building still looks great.

Not all architectural terra cotta installations are as long-lived, alas. The use of poor clays, faulty manufacturing methods, inferior glazes, poor design of steel anchoring systems, shifts in building loads, inappropriate repairs, or bad maintenance practices can all cause terra cotta — and, more importantly, the steel terra cotta anchors — to deteriorate. In most cases of failure of terra cotta and/or its steel anchors, water in some form is the culprit.

If a terra cotta installation is failing, and after a thorough analysis of the material and its anchoring system, the choice usually comes down to repair or replace. And if the decision is to replace, the knotty question of what replacement material to specify arises (more on this below). Of equal importance is the selection of the fabricator for replacement units and the contractor who will install the material. Both should be experienced with work on historic buildings.

Another major reason for terra cotta restoration/replacement these days is to undo damage or removal that occurred during misguided remodelings over the past few decades.

Terra Cotta Restoration

The mildest and gentlest form of terra cotta restoration is cleaning. Sometimes water, detergent, and a natural bristle brush are sufficient to spruce up terra cotta. There are also proprietary terra cotta cleaners, such as the "environmentally friendly" materials supplied by Dominion Restoration. When cleaning terra cotta, some of the things to *AVOID* are: (1) all abrasive cleaning methods; (2) the use of strong acids; (3) high-pressure water cleaning; (4) metal-bristle brushes.

Repointing loose mortar joints between terra cotta units with a *soft* mortar (softer than the adjacent terra cotta units) will keep water out, and will permit outward migration of water vapor. Sealing these joints with a waterproof caulk or sealant could cause water to become trapped inside the facade, with dire consequences — especially to the steel anchors. Some architectural terra cotta facades were designed with drainage holes to permit trapped water to escape. Cases are on record where over-zealous maintenance workers carefully caulked all of these drainage holes to "waterproof" the building, and thereby caused catastrophic failure of the terra cotta anchors when water got trapped inside.

It is sometimes possible to repair cracks, spalling, and small missing terra cotta elements if the damage isn't too extensive. Patching materials, such as those supplied by Edison Chemical or Cathedral Stone Products, have been used successfully for terra cotta restoration. It is essential that such patching materials be carefully formulated to match the physical properties of the original terra cotta, such as coefficient of expansion and vapor transmission characteristics.

Replacement Materials

There are a variety of materials that can be used to replace architectural terra cotta, ranging from true terra cotta to high-tech thin-shell composites. Making the specification that is best for your particular job involves a complex balancing of availability, durability, appearance, quality, installation considerations, delivery time, and cost. There is no single "right" answer. Architectural Reproductions, Portland, Ore., a fabricator/installer experienced with all of these materials, has used most of them on various projects, and has even combined several within a given project. "It all comes down to what works best in a specific spot," says David Talbott, president of Architectural Reproductions.

Unlike true terra cotta, which has fired-in color and finish with an indefinite lifespan, most of the substitute materials listed below will require some sort of applied coating or finish to achieve the correct color match and texture. These coatings can range from a simple brush-on acrylic coating that is vapor permeable and easy to apply, to two-part catalyzed urethane coatings, which have poor vapor transmission and require more application skill. The life expectancy of an acrylic coating can be 10-15 years, while the urethane coatings can go 15-20 years before re-coating.

Here is a thumbnail review of the pros and cons of some of the possible replacement materials:

☐ **TERRA COTTA** — True terra cotta is the architectural conservator's first choice: "replacing like with like." Though not many terra cotta producers remain in the U.S., those that are left, such as Boston Valley Terra Cotta, Orchard Park, N.Y., have accumulated quite a bit of experience in historic preservation. True terra cotta captures architectural detail with great crispness, is completely fireproof, has expansion/contraction compatibility with any remaining original terra cotta units, is very durable, and the color or finish is integral and extremely weather resistant. In addition, recent production advances have brought down the cost. Among the drawbacks: It is generally more expensive than other substitute materials. Much hand labor is involved in terra cotta model making, production, and glaze matching, so lead times can be longer than for substitute materials.

☐ **PRECAST CONCRETE** — Precast concrete has been used as an economical terra cotta substitute when weight is not a factor. It is easily cast in rubber molds taken directly from original terra cotta elements. It can be load-bearing, and fasteners can be cast in. Limitations: Has to be installed by masons; matching of original color and texture can be difficult; may require a surface coating to get a terra cotta match; color is not as durable as with true terra cotta.

☐ **CAST STONE** — A highly refined precast concrete, the production of true cast stone requires more careful control of the aggregates, cements, and air bubbles. The dry-tamp production method can produce an outer surface closely resembling natural stone. Other than allowing more surface control and being somewhat more expensive than precast concrete, cast stone has similar advantages and limitations as precast.

☐ **GFRC** — Glass Fiber Reinforced Concrete (GFRC) is generally fabricated as a thin-shell panel (generally 1/2" to 3/4" thick). Light weight permits long panels of ornament, often combining what originally were a number of separate terra cotta units. Various aggregates and surface treatments can replicate a wide range of stones and terra cottas. Original ornament can be used for a casting model. Limitations: Regular GFRC has a relatively high coefficient of expansion (6 to 12 x 10^{-6} in./in./deg. F.) Regular GFRC also has relatively high water absorption rate, but water absorption can be controlled by polymer loading; it is possible to get GFRC with low water absorption (around 5%). Because of movement, GFRC anchoring systems have to be flexible with properly engineered joints; the will have different expansion/contraction rate than adjacent historic material; surface coatings or color additives may fade with time; non load-bearing.

☐ **POLYMER-MODIFIED GRG** — Forton-modified Glass-fiber Reinforced Gypsum has been finding increasing use as a terra cotta substitute. The polymer that makes the gypsum suitable for exterior use also allows a wide range of pigments and aggregates to be added to the matrix, making possible a dazzling array of colors and finishes. You get the sharp mold detail associated with gypsum, along with high strength, light weight, high impact resistance, and short molding cycles. Can be panelized using the same design concepts as GFRC (i.e., stud frame and flex anchors). Limitations: Usually requires a surface coating for terra cotta matching and weather resistance in areas with severe winters.

☐ **POLYMER CONCRETE** — A wide variety of materials can fall under the term "polymer concrete." A pure polymer concrete, normally used for patching, is a mixture of an aggregate, such as sand or stone chips, plus a binder resin — usually a two-part epoxy. (There is no cementitious material in "pure" polymer concrete.) However, there can also be a wide range of other mixtures (usually proprietary) of polymer admixtures, aggregates, cements, and glass fibers that can also be called "polymer concretes." Limitations: Polymer concretes tend to be vapor impermeable and normally require surface coatings in terra cotta applications.

How The Source-List Was Compiled

To create the supplier *SourceList* and Portfolio on the following pages, the editors contacted 78 firms from our Vendor File that supply terra cotta, replacement materials, and contracting services.

From the replies, the editors selected the 26 companies shown here as being most relevant to the interests of our readers. ■

Making Molds of Existing Terra Cotta

Often, the replacement or restoration of architectural terra cotta involves the making of on-site molds. On pp. 22-26 in this issue you'll find a list of the leading suppliers of mold-making materials.

TRADITIONAL BUILDING's *SourceList* of TERRA COTTA RESTORATION & REPLACEMENT

CSI# 04200

✔ COMPILED BY CLEM LABINE

COMPANY	SPECIALTY	Literature	Materials	On-Site Molds	Installation Services
Anything Fiberglass 8800 Lava Hills Road, Dept. TB Austin, TX 78744 512-243-3303	Replications of architectural details in FRP. Can match terra cotta, tile, stone, and metals.	Photos available	FRP, cast stone	✔	
Apple Restoration and Waterproofing 132 Bedford Ave., Dept. TB Brooklyn, NY 11211 718-599-5055	Field specialist in cleaning, restoration, repair, and installation of terra cotta, and all traditional and historic masonry materials; contractors.	Free *Write in No. 40*	Terra cotta, GFRC, cast stone	✔	✔
Architectural Facades Unlimited 440 W. Julian, #240, Dept. TB San Jose, CA 95110 408-298-2758	Custom manufacture of interior and exterior precast architectural ornamentation. On-site, full-service drawings, patterning, moldmaking, casting of terra cotta replacements, cornices, and more; commercial or residential.	Free *Write in No. 147*	GFRC, GRG, modified gypsum, cast stone	✔	
Architectural Fiberglass Corp. 1395 Marconi Boulevard, Dept. TB Copiague, NY 11726 800-439-2000, 516-842-4772	FRP cornice specialist; also balconies and balustrades. Can replicate terra cotta from on-site molds or from large selection of stock cornice and rail molds. Elements are lightweight, fire retardant, UV resistant, cost-effective.	Free *Write in No. 640*	FRP, GFRC, modified gypsum	✔	✔
Architectural Reproductions 525 North Tillamook, Dept. TB Portland, OR 97227 503-284-8007	Specializes in large, engineered, thin-shelled elements for theaters, hotels, and retail projects. Experienced with a wide variety of solutions for terra cotta replication and replacement.	Free *Write in No. 613*	FRP, GFRC, GRG, modified gypsum, cast stone	✔	✔
Architerra Austin 1607 Evergreen Avenue, Dept. TB Austin, TX 78704 512-441-8062	Specializes in terra cotta modules that can be combined to create a wide variety of architectural details, such as mantels, columns, pedestals, moldings, and surrounds. Created for both new and retrofit applications.	Free	Terra cotta	✔	
Art Home Studios 64 Huron St., Dept. TB Brooklyn, NY 11222 718-383-0603	Architectural sculpture studio specializing in ornamental detail for historic restorations and new construction. Can work from drawings. Exterior molded ornament in cast stone and other materials for terra cotta replacement.	Free *Write in No. 643*	GRG, FRP, cast stone, plaster, GFRC, exterior-modified gypsum	✔	✔
Astro Waterproofing & Restoration 128-10 22nd Avenue, Dept. TB Flushing, NY 11356 718-762-3765	Specialists in complete building exterior restoration. Experienced in repair and replacement of terra cotta and other architectural detail.	Free	As specified	✔	✔
Ball Consulting Suite 201, 338 14th Street Ambridge, PA 15003 412-266-1502	Supplies materials used in terra-cotta replication: A-R fiber and Forton polymer for GFRC and GRG thin-shell composites; Polytek moldmaking materials; consulting and technical service.	Free *Write in No. 726*	Casting and molding materials	✔	
Boston Valley Terra Cotta 6860 South Abbott Rd., Dept. TB Orchard Park, NY 14127 716-649-7490	Produces terra cotta replacement for in-kind restoration or new construction projects. Can work from drawings or photos, make molds, and create final ornamentation. Terra cotta ornament, roofing tile, columns, capitals, etc.	Free *Write in No. 16*	Terra cotta	✔	
Cathedral Stone Products 8332 Bristol Court, Suite 107 Jessup, MD 20794 301-317-4658	Jahn Restoration Mortar M100 is designed to closely match the physical properties of architectural terra cotta for restoration and replacement of historic materials.	Free	Cementitious repair materials		✔
CINTEC America, Inc. 700 Cathedral St., Suite 102 Baltimore, MD 21201 800-363-6066	Stainless steel/cementitious anchors pin loose masonry and terra cotta. Customized units are resin-free and carry 2-hr. fire rating. Have been used on many historic landmark projects in the U.K. and North America.	Free	Masonry anchors		
Custom Castings Northeast, Inc. 2000 N. Atherton Street, Dept. TB State College, PA 16803 814-234-8612	Interior and exterior molded architectural ornament in GRG and GFRC that can be used for terra cotta replacement; both stock patterns and custom work.	Free	GRG, GFRC	✔	
Dominion Restoration 2251-B Dabney Road, Dept. TB Richmond, VA 23230 804-359-4400	Makes over 20 mild and environmentally safe paint strippers and masonry cleaning solutions that contain no mineral acids -- including products for the cleaning of terra cotta.	Free	Cleaners		✔
Duraform 1435 S. Santa Fe Ave., Dept. TB Compton, CA 90221 800-823-1121	"Sandform" is the company's proprietary finish on FRP that creates a terra cotta look on planters and architectural products.	Free	FRP		
Edison Chemical Systems 25 Grant Street, Dept. TB Waterbury, CT 06704 203-597-9727	Custom System 45 repair and replacement compounds have been used for over 10 years on historic terra cotta. Material is custom-matched to mechanical properties and appearance of existing terra cotta. Finishing systems can match glazes.	Free *Write in No. 215*	Terra cotta repair materials		✔
GFRC, Inc. 6001 North 60th St., Dept. TB Lincoln, NE 68507 402-466-3200	Produces wide range of GFRC products, ranging from exterior wall claddings to replications of historical architectural elements; replacements for terra cotta, etc. On-site moldmaking available.	Free *Write in No. 663*	GFRC	✔	
Gladding McBean P.O. Box 97, Dept. TB Lincoln, CA 95648 916-482-5295	Has produced architectural terra cotta continuously for over 100 years. Provides custom terra cotta for restoration and repair.	Free	Terra cotta		
Grenadier Corporation 1590 East 233rd Street, Dept. TB Bronx, NY 10466 212-324-3700	Contractor specializing in exterior restoration, with extensive experience on landmark projects. Cleaning, restoration, and replacement of terra cotta and other types of masonry repair and restoration.	Free *Write in No. 94*	Terra cotta & masonry repairs	✔	✔
George Kreier Company 1524 Cambridge St., Dept. TB Philadelphia, PA 19130 215-763-4666	Custom cast architectural components, including replacement terra cotta elements, emphasizing small quantities and fast turnarounds. Extensive experience on landmark projects. Specializing in technical and aesthetic problem solving.	Free *Write in No. 113*	FRP, cast stone, cements, plaster	✔	✔

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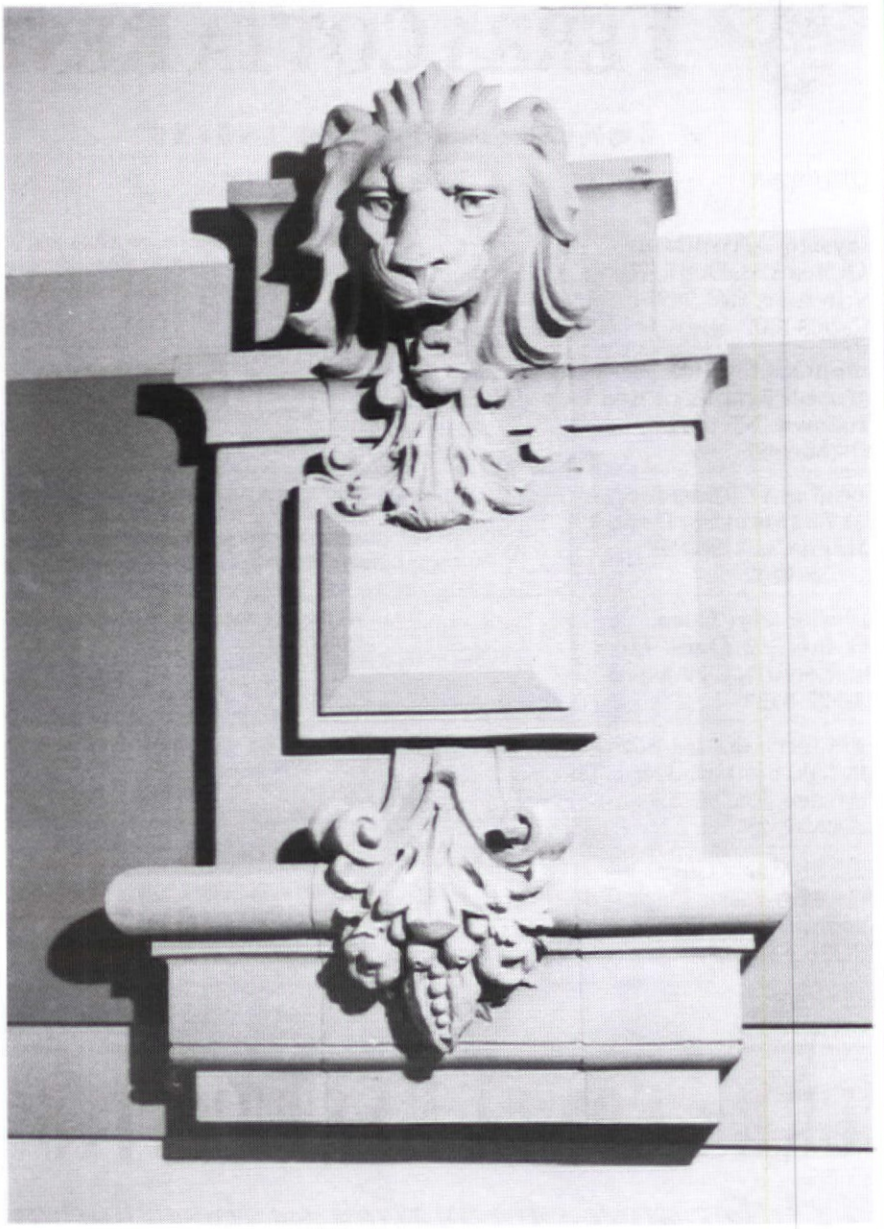
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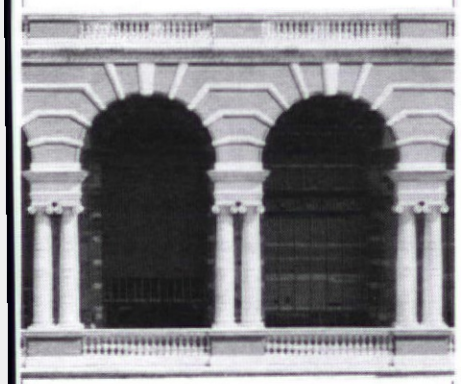
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Instant Access to Product Literature for

TERRA COTTA RESTORATION

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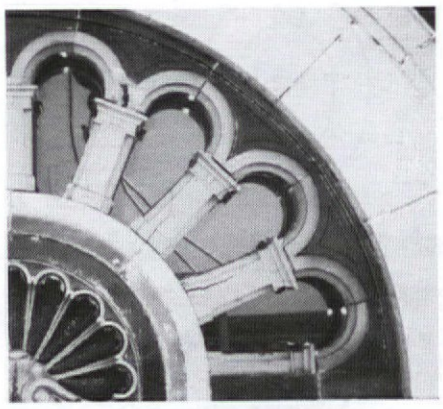
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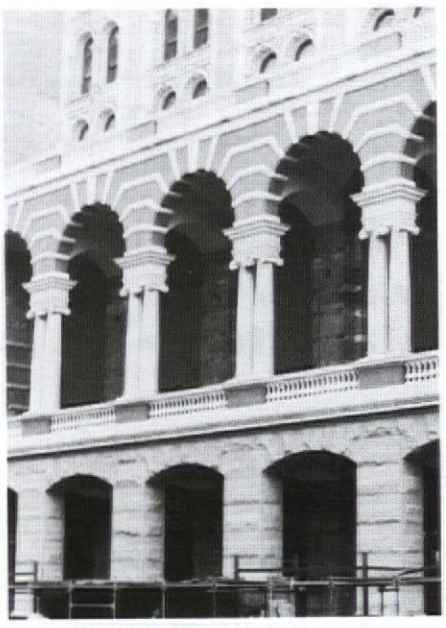
COMPANY	SPECIALTY	Literature	Materials	On-Site Molds	Installation Services
Kreysler & Associates **P.O. Box 173, Dept. TB** **Penngrove, CA 94951** **707-765-1102**	Designers, engineers, moldmakers, and fabricators of exterior ornament, prefabricated assemblies, and components in a variety of thin-shell composites that can be used to replicate terra cotta.	Free	FRP, GFRC	✔	
Landmark Studios **59 Lower Kingtown Rd., Dept. TB** **Pittstown, NJ 08867** **908-730-8895**	Custom fabrication, restoration, and reproduction of architectural sculpture and detailed building elements in terra cotta, cast stone, and GFRC.	Free *Write in No. 190*	Terra cotta, cast stone, GFRC,	✔	✔
Moonlight Molds, Inc. **17110 S. Main St., Dept. TB** **Gardena, CA 90248** **310-538-9142**	Manufactures architectural cast products, including terra cotta replacements, in a variety of materials. Elements can be custom-finished to simulate a wide range of historic textures and colors.	Free	FRP, GFRC, GRG, cast stone	✔	✔
Superior Clay Corp. **P.O. Box 352, Dept. TB** **Uhrichsville, OH 44683** **614-922-4122**	Can produce or reproduce architectural terra cotta in any style or any quantity.	Free	Terra cotta		
Terra Cotta & Cast Stone, Inc. **22001 W. 83rd St., Dept. TB** **Shawnee, KS 66227** **913-422-7575**	Terra cotta replacements and architectural elements in cast stone made from natural sands, selected cements, and special aggregates to replicate terra cotta, limestone, sandstone, bluestone, granite, and other natural stones.	Free *Write in No. 187*	Cast stone		
THR Products Corp. **58-15 49th Place, Dept. TB** **Maspeth, NY 11378** **718-326-4210**	Specializes in the reproduction of architectural terra cotta in materials such as GFRC, cast stone, and polymer-modified concrete. Most work is customized to match historical glaze, texture, and finish. Has a proprietary method for duplicating terra-cotta glazes.	Free *Write in No. 774*	Cast stone, GFRC, polymer concrete	✔	✔

TERRA COTTA RESTORATION & REPLACEMENT PORTFOLIO

For more information on these companies, consult the SourceList on pp. 10 & 12.



Custom System 45 from EDISON CHEMICAL SYSTEMS was used to restore these severely cracked and spalled terra cotta columns on a half-round window in the facade of Bank-center South, Savannah, Ga. The material was used for patches, to rebond broken pieces, and to cast missing elements. *Write in No. 215*



GEORGE KREIER provides custom architectural components for terra cotta replacement and new construction in reinforced polymers, plaster, cast stone, and cements. *Write in No. 113*



The ornament for this elaborately detailed facade in Kansas City, Mo., was fabricated in cast stone by TERRA COTTA & CAST STONE. *Write in No. 187*



APPLE RESTORATION & WATERPROOFING did the cleaning and restoration of the interior terra cotta in the lobby of the Freeport, N.Y., post office. *Write in No. 40*

Suppliers of Molding and Casting Materials

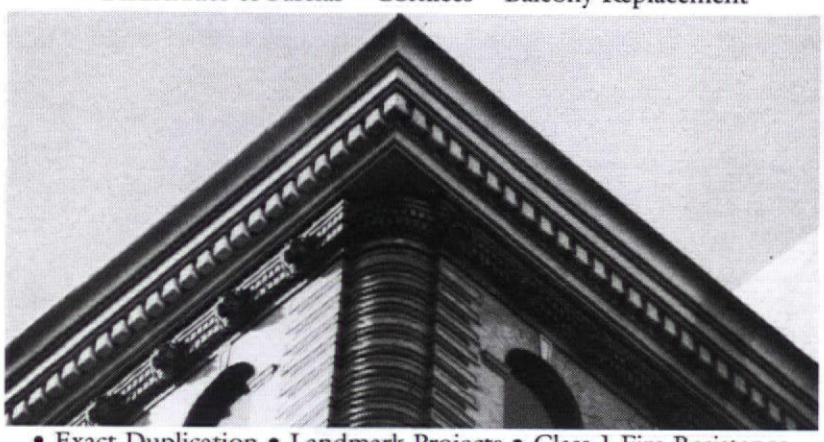
For many of the architectural ornament applications in this issue, the making of molds, either on-site or in the studio, is required. In the SourceList on pp. 22-26, you'll find listings for the leading suppliers of architectural molding and casting materials:

• Ball Consulting, Ltd. • Polytek Development Corp. • Smooth-On, Inc. • Synair Corp.

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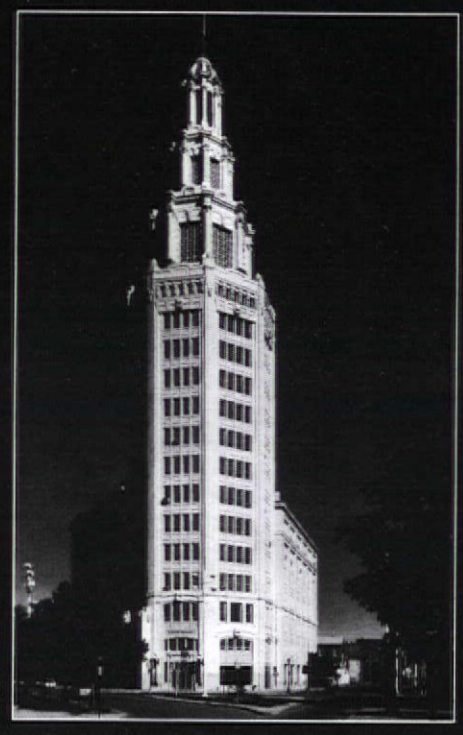
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BOSTON VALLEY TERRA COTTA



Niagra Mohawk Building Buffalo, NY

photo credit: Lauren Tent

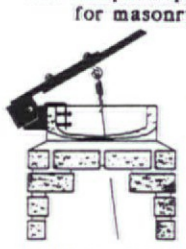
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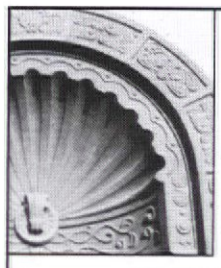
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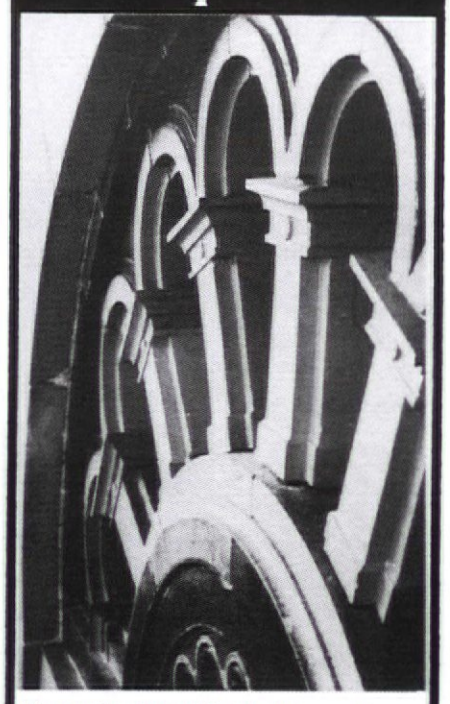
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Free
COMPANY LITERATURE,
USE THE ENCLOSED POSTPAID CARD OR THE COUPON ON
PAGE 89

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PAGE 90

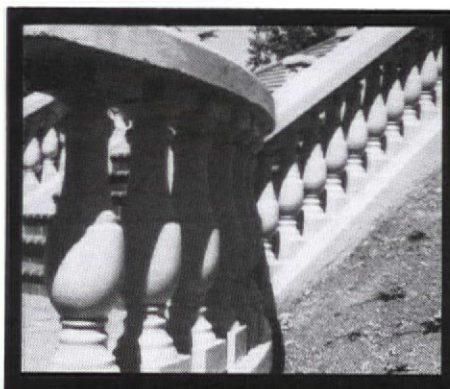
Terra Cotta Repair



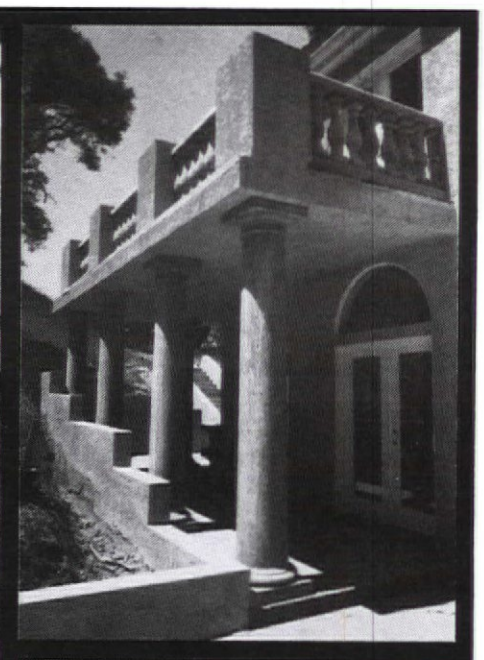
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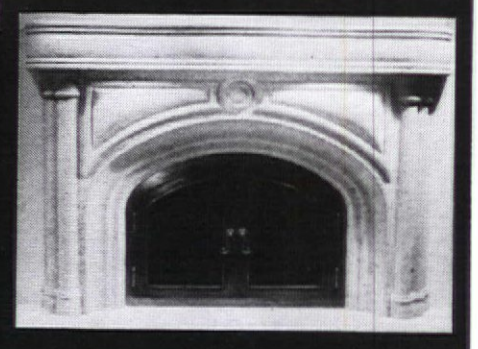
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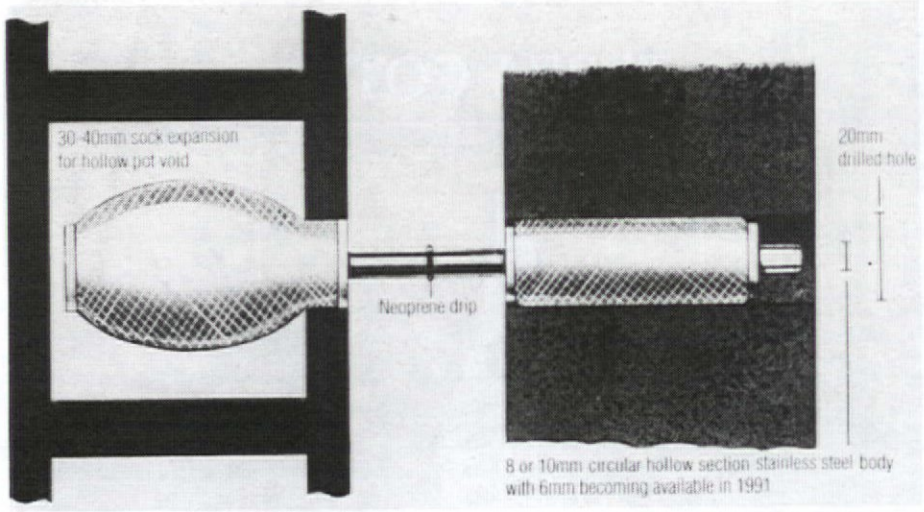
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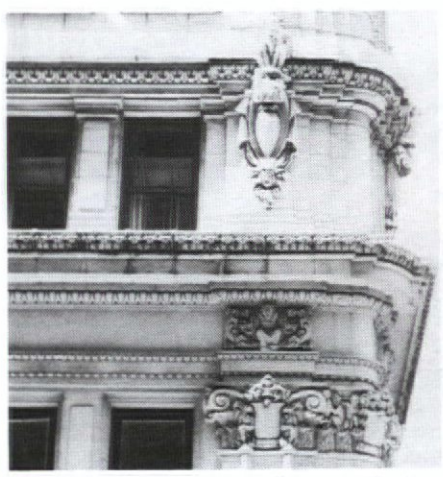
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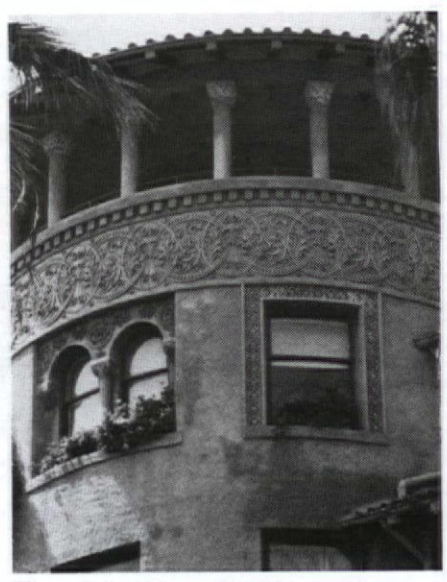
For more information on these companies, consult the SourceList on pp. 10 & 12.



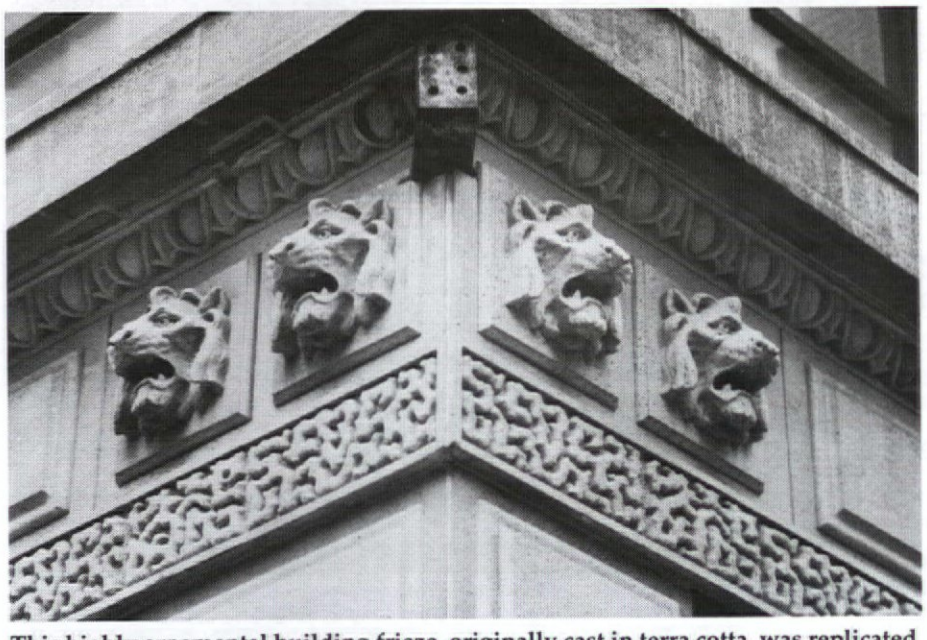
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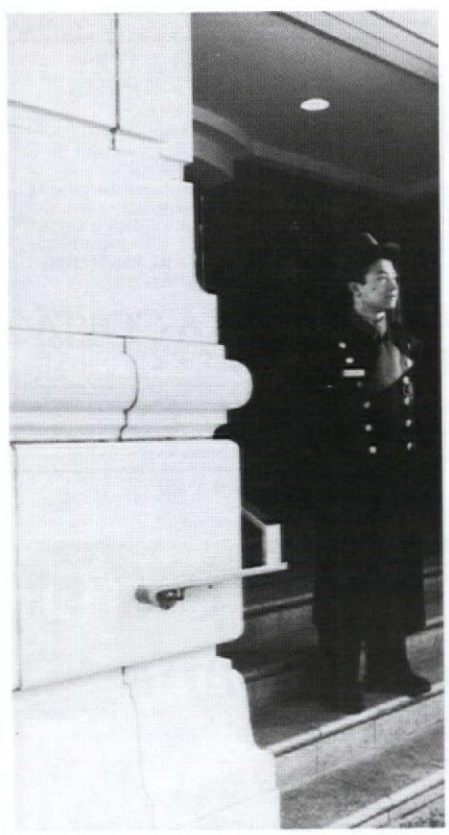
Replacement ornamental terra cotta for 95 Madison Ave. in New York City (a project of architect Walter Melvin) was supplied by BOSTON VALLEY TERRA COTTA. The firm can match original pieces, and provides mold-making and ram pressing services for both restorations and new projects. *Write in No. 16*



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This highly ornamental building frieze, originally cast in terra cotta, was replicated in GFRC panels by GFRC, INC. *Write in No. 663*



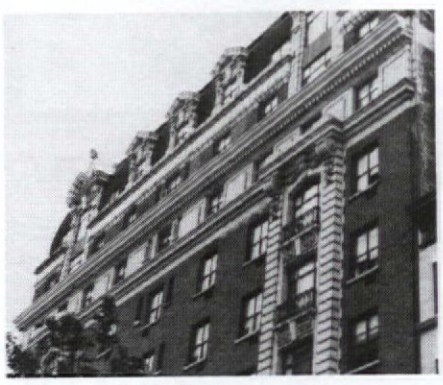
Painted terra cotta reproduction blocks for this hotel entry in Portland, Ore., were molded by ARCHITECTURAL REPRODUCTIONS as individual units using Forton MG, a polymer-modified glass-fiber reinforced gypsum (GRG). *Write in No. 613*



Deteriorated original terra cotta elements on this apartment building were replicated in cast stone by ART HOME STUDIOS, which also works in FRP, GFRC, plaster, and modified GRG. *Write in No. 643*



This fiberglass replication of a terra cotta cornice on a New York City building was engineered and fabricated by ARCHITECTURAL FIBERGLASS CORP. *Write in No. 640*



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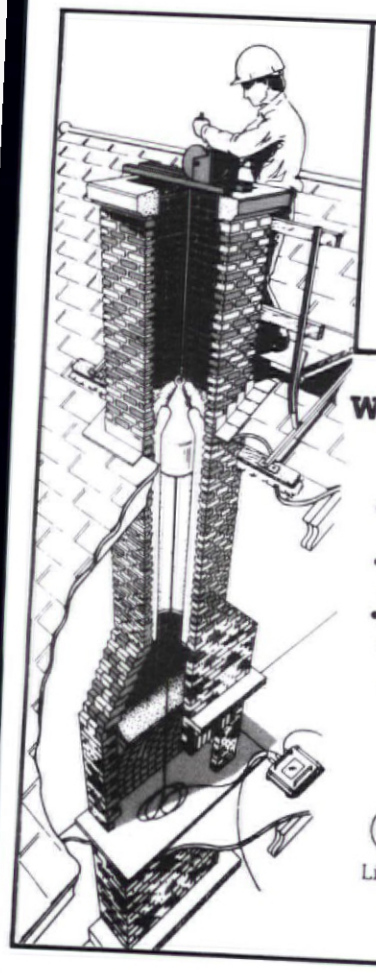
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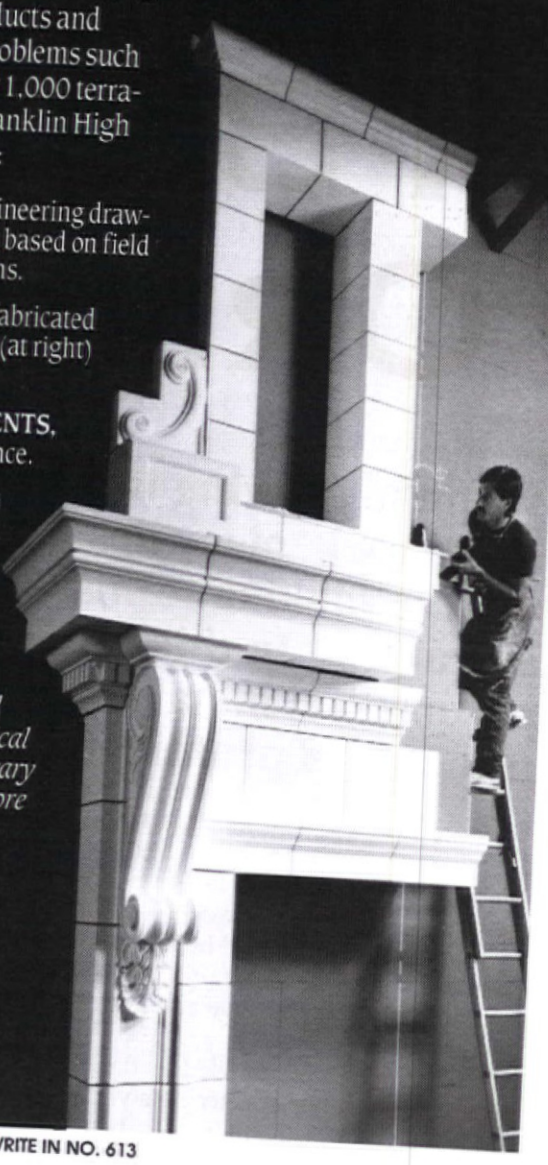
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Design Refresher

Early European Sources: A Brief History of Ornamental Iron

With the growing interest in architectural metalwork, many designers and craftspeople are looking to historic patterns for inspiration. In this article, an experienced restoration metalworker reviews the rich tradition of ornamental iron.

By Rhoda Weber Mack, *Fine Architectural Metalsmiths, N.Y.*

There is no more fitting finish to a building than the proud battlements of historically accurate ironwork — setting off the architecture with a clear statement of style. The cultural lineage of fine ironwork is so intricately interwoven with the sweeping panorama of invasions, revolutions, and conquest that a building wearing the jewelry of period metalwork claims its proud place in history.

Armed with a little knowledge, the modern ironwork detailer often thinks in generic terms when specifying style. Whole regions are clothed in attempts at "French style" or "Italian iron," when in fact the history of ironwork design is far more interesting and complex. With so much expressive iron enriching our cultural heritage, it is a loss to limit new work to a monotone of cliched scrollwork.

The Early Sources

In contrast to the abundance of magnificent European ironwork, there is no surviving masterpiece of the Roman era. To the Roman eye, iron was a practical ore suited for the military-industrial complex, and bronze was the medium for architecture. The gods of the forge — Hephaestus to the Greeks and Vulcan to the Romans — were symbols of the mastery at the forge, but it was the smithies of Europe who invented the vocabulary and skills for working architectural iron.

In England, the earliest surviving examples of ironwork are the highly decorative iron door mounts of the Danish invaders. Great crescent-shaped strap hinges, like those in the Staplehurst Church in Kent, were enlivened with incisions punched into saw-tooth detailing along the flat surfaces. Door handles and hinges terminated in expressively primitive animal heads, suggesting a marriage of iron and mythology. Animal heads were fashioned in the round, standing free, or springing from stylized leaves. Early English churches honored Thor with their dragons and aquatic creatures forged into the sturdy hardware. Early French work also showed the honest effect of the hammer and anvil, with chisel and punch marks for surface decoration, but with a charm that one would expect from France.

The first remaining fragment of grillework, from about 1093, is the great screen at St. Swithin's shrine in Winchester Cathedral, with its robust C-scrolls collared on a series of verticals. The screen is probably indicative of other vanished English works of the time, with its collared construction. Here, the scroll endings, always an indicator of date in ironwork, wrap back on themselves to form simple flower outlines.

French grillework of the 1100's and 1200's used the same construction of C-scrolls, but with the scrollwork terminating back on itself in tiny circles. The grilles of Conques, Aveyron are among the best remaining French work of the time, with C- and S-scrollwork combined to produce nine separate screens — an early monument to iron's talent for combining protection with beauty. In Spain, the Santa Cruz grille, dated about 1225, used C-scrolls in very similar construction, with iron said to have come from Moorish tent chains. Other Spanish grilles of the period had C-scrolls collared back-to-back in an elegant linked construction, without benefit of a central vertical support.

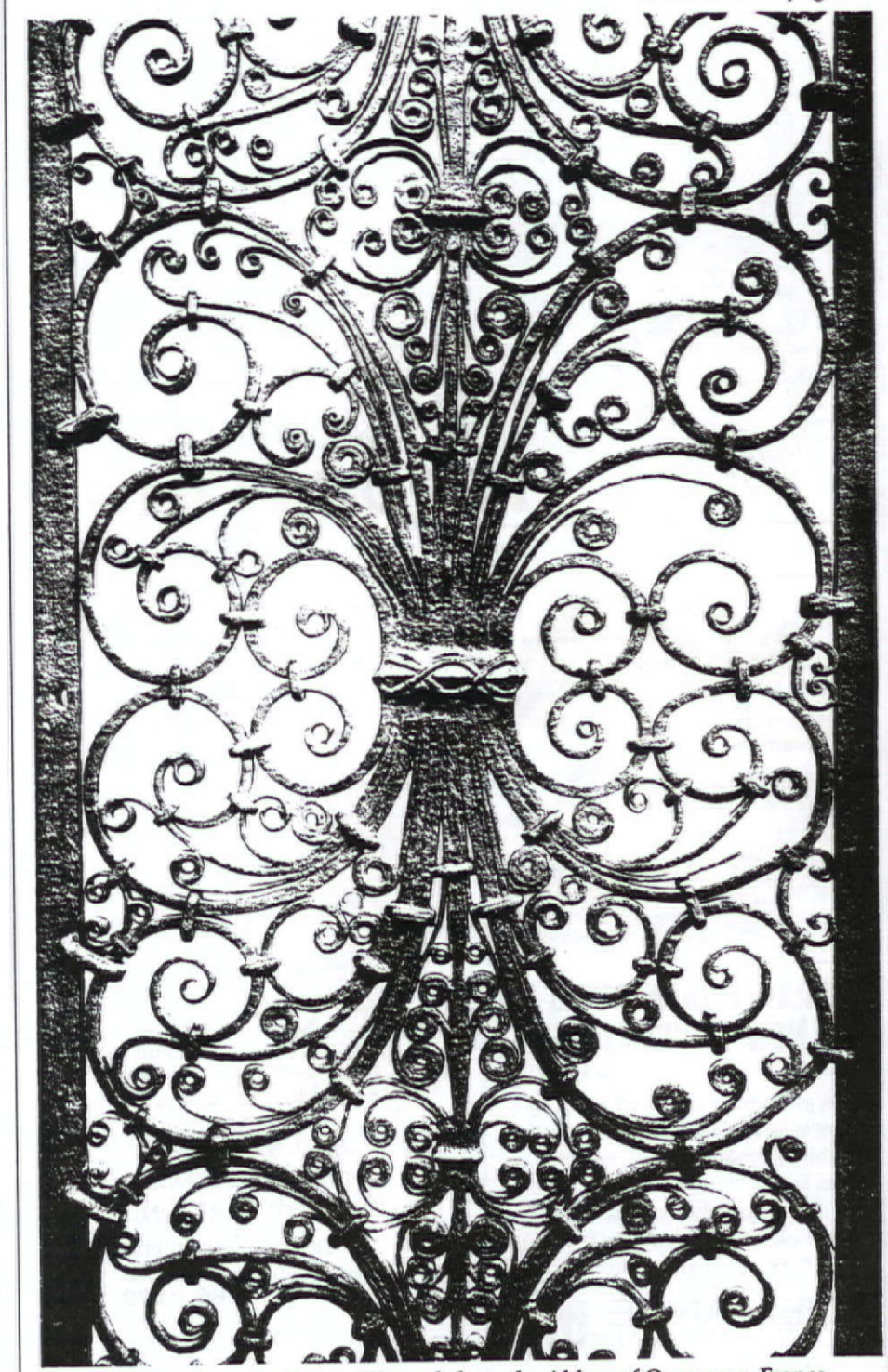
Meanwhile, south of the Alps, the Italians were slow to shed their prejudice toward iron as the inferior metal. When they did begin to forge iron architecturally, they worked it in an entirely different manner. The Italians set about the task of perfecting the more difficult quatrefoil, which they proceeded to work on for three centuries — from the 13th to the 16th. At first the quatrefoil grille was chiseled from a single hammered sheet of iron set into an iron frame. Rival smiths competed by cutting from thicker and thicker sheets of iron and by creating ever-more complex punched designs. Sheets of chiselled iron were laminated to superimpose dimensional design. The Scaligeri Tomb Rails in Verona (1380) are an excellent period example: Built up of very large panels with individual quatrefoils linked in the manner of chain mail, so that the entire rail panel sways when touched. As ironwork gained architectural acceptance, the Italian quatrefoil blossomed in rich variety.

A New Process Creates New Language

In the 13th century, an entirely new process was developed to work iron. Perhaps some master smith, laboriously driving his chisel into the hot iron, had an epiphany that saw the chisel transformed into a complete die. The nationality of the originator is unknown, but the process was a well-guarded secret among master smiths. Similar in process to today's "swage" work, the technique allowed white-hot iron to be impressed with hammers or chisels bearing the reverse image of the desired ornament.

Suddenly, a whole new decorative vocabulary was introduced with fine leaves, six-sided rosettes, flowers, and even fruit. Vine-like plant forms supplanted the previous scrollwork, suggesting the influence of the rich illumina-

continued on page 18



Detail of one of the scrolls in grillework from the Abbey of Ourscamp, France, early 13th c.

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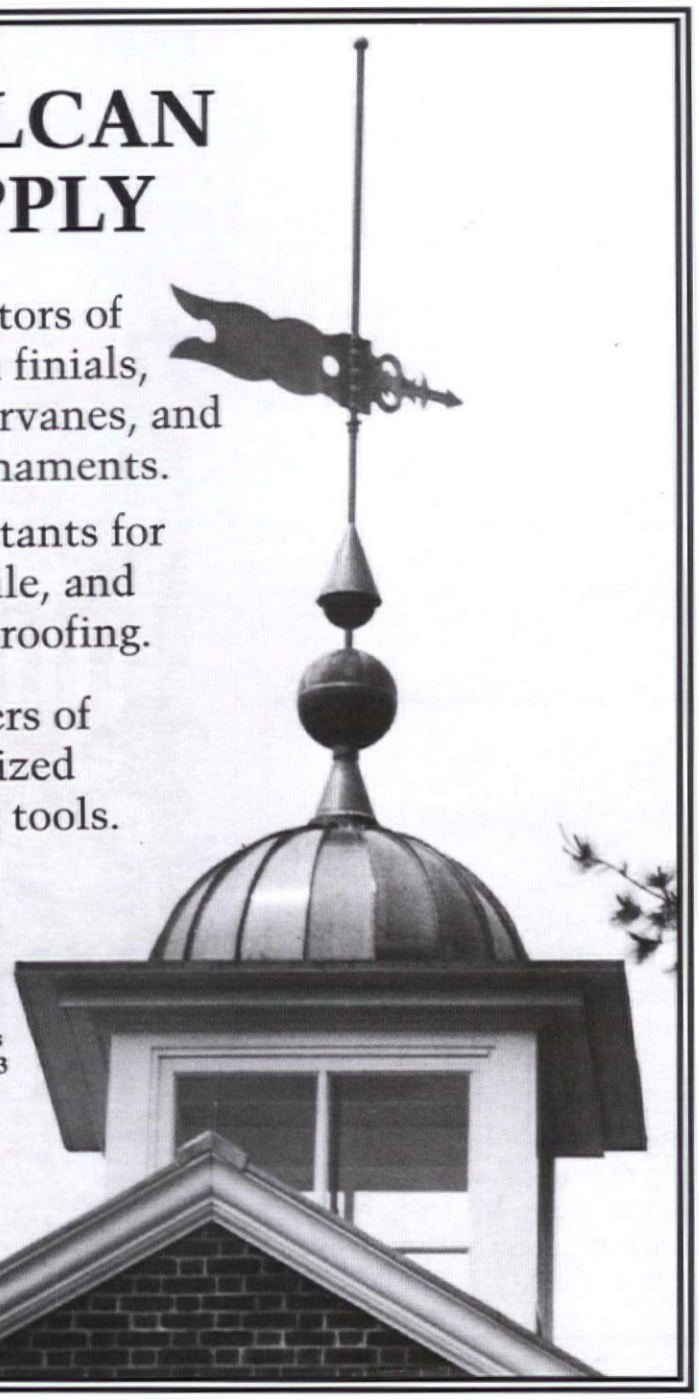
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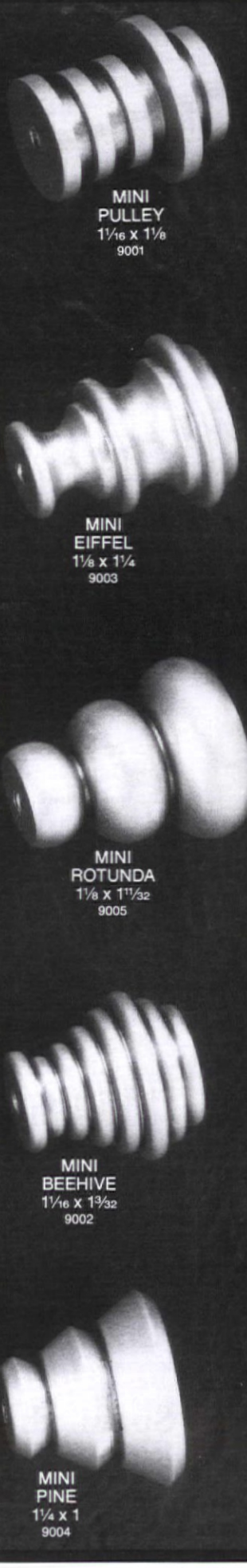


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WRITE IN NO. 606

A Brief History Of Ornamental Iron

continued from page 16



Grille fragments showing stamped termination on scrollwork, 13th to 16th c.

tions in monastic manuscripts. The increased control over design led to flowing tracery in grillework with a fine sense of grace. On freestanding grillework, a second stamping was added to the reverse of the grille, and the two were pressed together under heat to form a single two-sided ornament. The eleven-panel freestanding Eleanor Grille in Westminster Abbey shows a sophisticated use of the new terminations. Stamped leaves curve over to cleverly conceal the points of forge-welding, without a break in the delicate curve of vines.

Even hinges took on a new look. Decoration was developed at the expense of utility, and the massive strapwork that was once functional became primarily ornamental, divorced from the actual function of the hinge. The vine blossomed in profusion across the planks of 13th-century doors.

In a 13th-century fashion statement, the French ripped out and destroyed most of their C-scroll choir screens, replacing them with the new style of vines stamped with rose-like flowers and leaves. The French also discovered the cinquefoil and trefoil (five-sided and three-sided respectively), and applied them to grillework. A telling motif of the time was the termination of two unequal scrolls with a tongue between them. The French style was imitated in England, Belgium, and especially, Germany.

In the 14th and 15th centuries, the Black Death cast a pall over the forge: The great hinges of the 12th and 13th centuries were never again equaled, and the medieval abbeys, once the source of commissioned works, couldn't afford elaborate architectural constructions. Gradually, as the cathedral's alabaster shrines and lavishly appointed tombs increased in value, the focus of important architectural ironwork moved to protective grillework.

In England, simple vertical bars showed off the iron constitution for security, with heavy molded cornices, square-forged standards, and battlements surmounted by large prickets or candle holders. In France, grilles were made of members threaded vertically or diagonally in the German style, and the quatrefoil and foliage patterns were imported from Italy. But the real focus of 15th-century French metalwork moved away from the forge to intricate chiselling of locks, keys, jewelry caskets, and other small objects. Rivalry centered on the creation of complex chiselled work, with locks of such complicated movement carved from solid-iron stock that some required several keys to open.

Spain, the Reign of the Raja

In Spain, the three-quarters of a century from the mid-15th to the early 16th century was a time of prosperity, adventure, and the success of foreign conquest. Spain's infamous exploitations in the Americas brought home wealth expressed in the development of the great rajas, or cathedral screens. Competitions were held for the building of cathedral screens, requiring full-size wood models and elaborate drawings. These were events of national importance, in which many design problems were posed and solved.

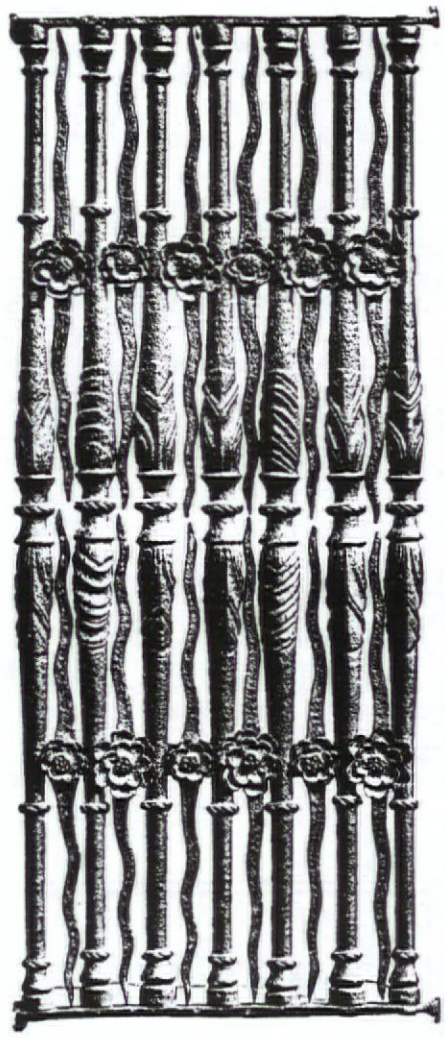
Beginning with crude ingots, the Spanish smiths hammered out 12- to 15-ft. lengths of perfect square and round bars for the monumental altar screens. The competitions brought out the full range of possible design: First, through alternating straight and twisted uprights; then, using all conceivable twists in cross-sections and incised ornamentation; and finally, bars with molded caps and bases so expertly forged they appear to be cast. In what became a telling Spanish motif, the uprights were split in two and, after a graceful curve of Gothic tracery, rejoined to become a single bar again.

Pilasters from one- to four-in. wide were enriched with carved or applied arabesques; Corinthian-inspired capitals sported fanciful details. Portraits in repousse, luxurious foliage, and finally a crown of figures or floral crestings set off the rajas in a glorious achievement of iron. As the rajas rose in height, they were interrupted by pierced horizontal supports, increasingly rich Gothic tracery, and decorative intermediate and cresting bands. The bands began as single sheets of beaten plate, chiseled into lively designs of figures, inscriptions, and foliage, and installed freestanding or riveted to one or more back panels with a skill that made them look like a single plate. Background plates were sometimes dressed with vermilion or gilt or even stretched with textile to show through the pierced front panel.

Betrayal or Breakthrough: A Gothic Tale

What took place next in the history of iron was a wholesale abandonment of authentic work and a betrayal of the nature of iron — or, depending on one's point of view, one of the highest achievements in the working of iron. To the connoisseur of the forge who knows how iron comes alive to fire and the hammerblow, and who appreciates the honest look of worked iron, the massive ironworks of the 16th- and 17th-century cathedrals appear artificial and strained. To the naive tourist stumbling through the medieval monuments, the chiselled and gilded latticework could be easily mistaken for wood or stone. To the critic admiring the perfection of technique and work transcending material, the ironworks of the Gothic cathedrals are sublime.

What took place in the 15th and 16th centuries between artisan and architect is a cautionary tale for modern times. At the direction of the cathedral architects, smiths traded in their traditional tools for those of the carpenter: The saw, drill, file, and chisel. Sheet-iron was used in conjunction with forged members to suggest Gothic tracery, battlements, and flying buttresses. Metal was worked without so much as a marking hammerblow. Once gilded, the iron could not be differentiated from stone or



Grille for a confessional of chased and gilded iron, 16th-c. Spain.



Guichet for a door, Flanders. Typical Gothic work of the 16th c.

Richly Illustrated... A History Of Decorative Ironwork

All the illustrations for "The History of Ornamental Iron" were culled from Dover Publications' ***Decorative Antique Ironwork: A Pictorial Treasury,*** by French scholar, Henry Rene D'Allemagne. It's a re-publication of all the plates in the 1924 French catalog of the collection in the Musee Le Secq des Tournelles a Rouen, originally published in Paris, 1924. This book depicts 4,500 objects, which illustrate the variety of decorative ironwork from Roman times to the early 19th century.

The book is divided into two parts: Architectural Ironwork (grilles, door hardware, locks, keys and padlocks, and signs and brackets) and Small Iron and Steel Objects (jewelry, small boxes, sewing accessories, religious symbols, clocks, furniture, lighting fixtures, tools, and more). Richly captioned, the text was translated by Vera K. Ostoia, of the Metropolitan Museum of Art.

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wood. Consequently, the ironworker became a fitter and joiner of considerable skill; iron was constructed with mortise-and-tenon joints, and even dovetailing. What was gained was ironwork pushed to the limits of the material. What was lost was the smith's traditional vocabulary of joinery techniques — and the structural integrity of forged iron. If the Gothic gift to ironcraft was an invitation to become an integral part of the grand architectural design scheme, it was a gift that removed the smith from his primary role as craftsman-designer.

Tomb rails, however, continued to demonstrate mastery at the forge, with square forged bars set diagonally for interest, expertly transiting to flats which might end in alternate fleur-de-lis and tapered spike. The cable twist, which was to be so well explored in the next century, was used especially for standards on the corners of the rail. The French, meanwhile, were finding a preference for repousse over chiseled works, which was to lead to the refinement of the acanthus leaf in the 16th century. Looking for new design ideas, Henry II sent artisans to Italy.

At the same time, the Italian smiths were adding stiles and rails with dentils that divided the quatrefoil panels into rectangular panels, giving an architectural formality to the large cathedral screens. Above the quatrefoil panels typically was a raised crowning frieze of finely imagined repousse crested by spikes, flowers, or animal heads. Venice especially developed its own style, dropping the use of pierced platework for quatrefoils made of C-scrolls banded together with spear-headed accents. Smiths rivalled one another in building filigree fanlights in door archways, displaying a Venetian fondness for interrupted scrolls.

In Spain, the transition from Gothic to Renaissance also introduced a more formal architectural vocabulary into the raja, with cornices molded of solid iron, or iron veneered over wood. Here, too, the ironwork suffered in borrowing the idioms of carpentry; double-curved moldings do not spring naturally from the anvil and could not match the delicacy of the raja spindles or the liveliness of the panels and cresting. What was lost in the attempt to forge iron moldings was gained in the turn to repoussed cresting panels filled with lively figures in full relief. At their best, two repoussed panels were riveted together, back-to-back, to form a single unit, in a lost art called "moving the iron along."

Spanish ironwork took to the street in the form of window grilles and balconies, with all the variations and motifs found in the cathedral screens. The many variations on spindle design lent an easy grace to Spanish ironwork, showing that even simple variations in spindle treatment can contribute to graceful design. The effect on the streetscape of Spanish cities was to bring the buildings into harmonious proportions with the human scale and to give a finished look to the architectural facade, in the same way muntins finish a Georgian house.

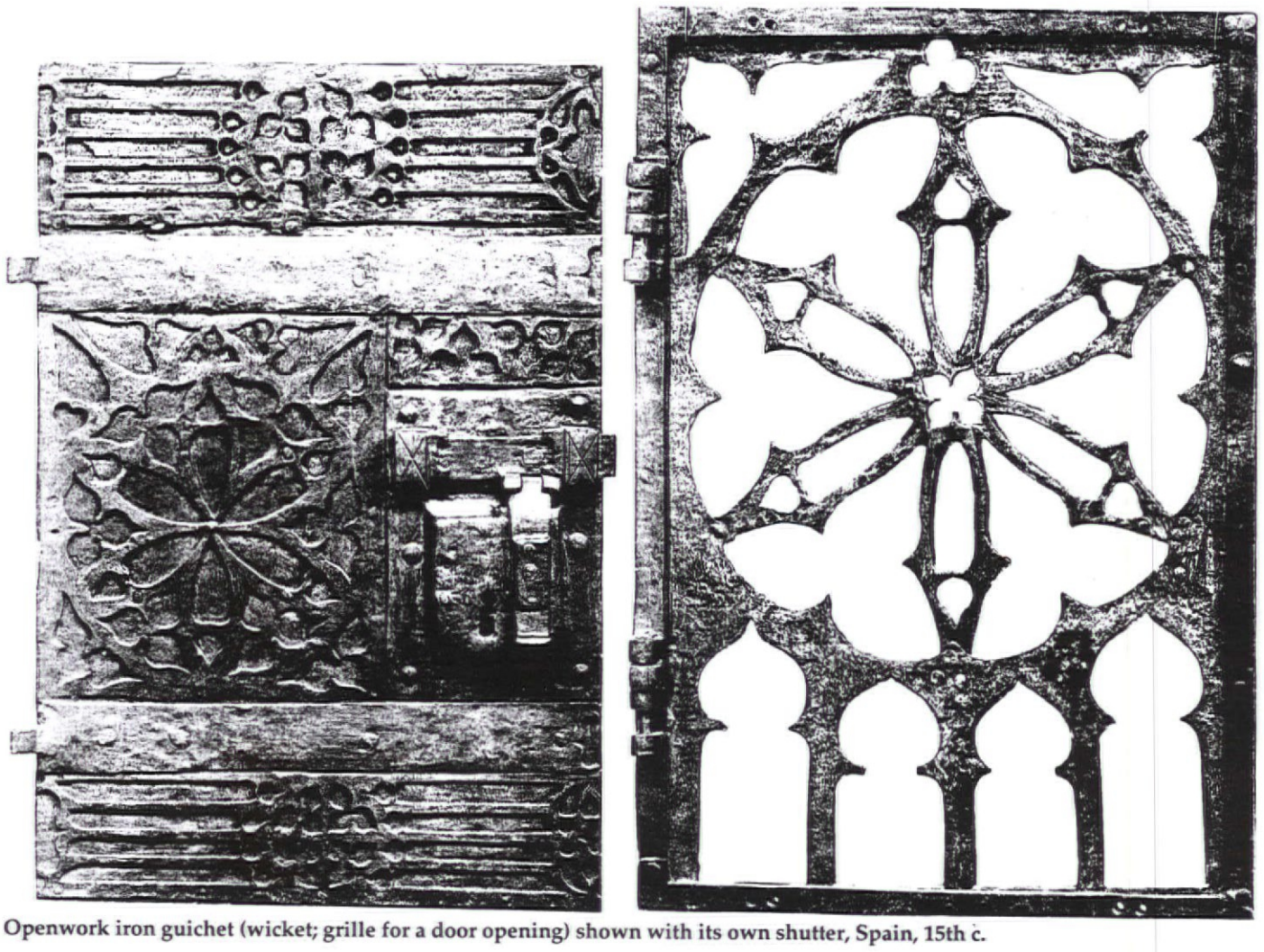
The Devil in the Details

If medieval superstition held that masterful forging was accomplished with the devil-as-collaborator, then the devil was in the details of Renaissance ironwork. Finials for England's tomb railings explored the fleur-de-lis from exquisite 4-in. high stampings, through the flattened Flemish style of chiseled profile, to four-sided petals converging into a finely carved acorn. The twisted cable was now explored outside of Spain in all its delightful profiles and variations. In Germany, fantastic masks, heads, and animals sprouted at every possible juncture. A superstition about the Virgin and the thistle plant had the "holy thistle" marking German work as clearly as any historian could wish.

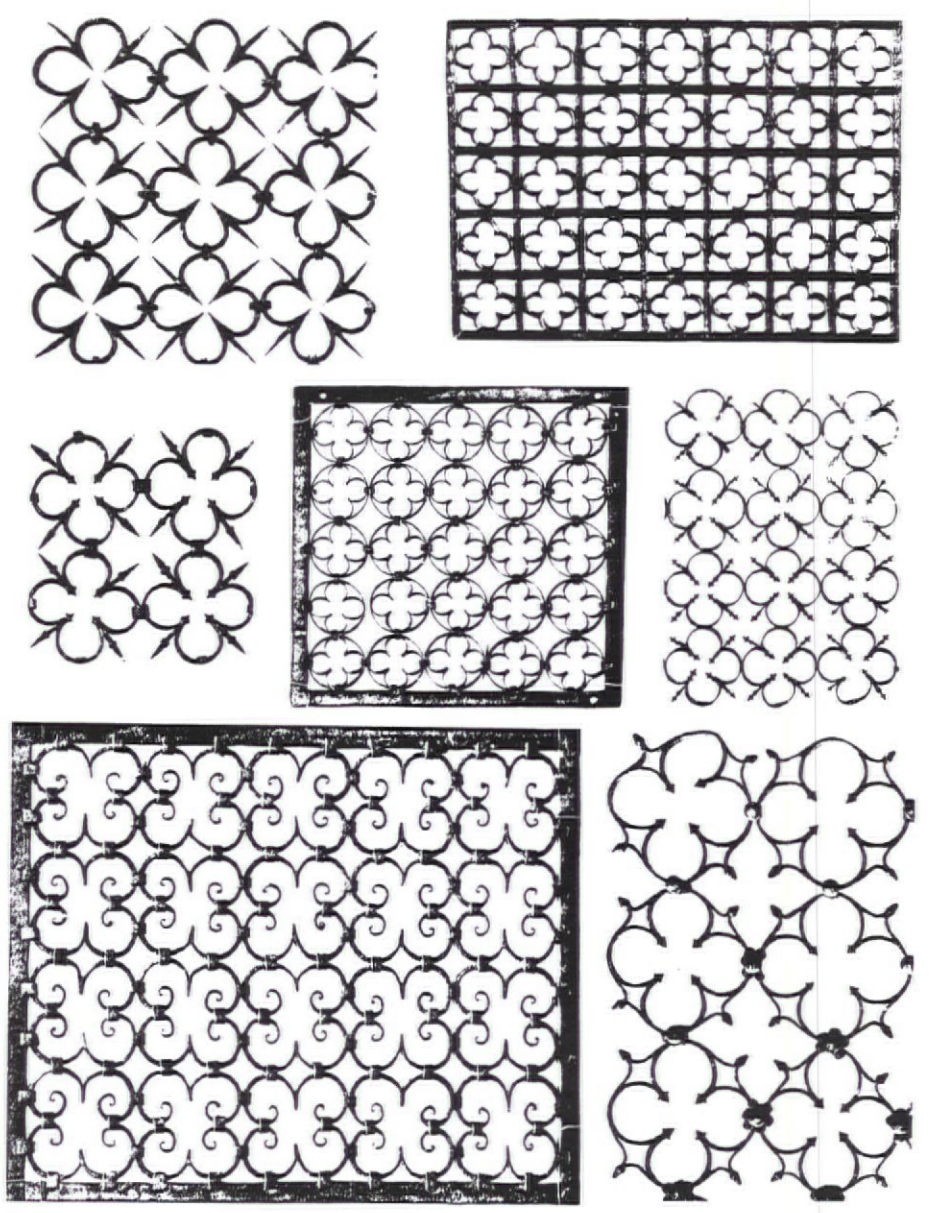
The Italians, whose skill in working plate iron began with the quatrefoil, moved on to stair bannisters of cutout scroll ornaments. The celebrated English smith and architect, Inigo Jones, studying in Italy from 1613 to 1614, brought back the plate-iron scroll for the Queen's House balustrade in Greenwich. He chiselled ornamental flat scrolls from hammered plate iron, varying from 1/4-in. thick in the centers to a fine 1/8 in. along the edges, creating a design interest impossible to capture in a stencil-cut copy. Working from hammered sheet, English smiths carved out plate-iron variations on the scrolls and foliage of existing forgework.

The logical next step was to attach ornamental details, especially the classical repoussed acanthus leaf and the new English forged water leaf. Ironwork, which had lagged behind the classical architecture of the 17th century, was ready to blossom into the forms of the high Renaissance.

In England, on Februrary 13, 1689, William III of Orange and Mary II of England ascended the English throne. Queen Mary discovered a new design passion across the channel in Versailles. But that, and how iron has carried its lineage into modern times, is a whole other story. ■



Openwork iron guichet (wicket; grille for a door opening) shown with its own shutter, Spain, 15th c.



Fragments of quatrefoil grillework, Italian and French, 14th to 16th c.

Rhoda Weber Mack, with her husband, Ed Mack, are co-owners of Fine Architectural Metalsmiths, a forge and custom metalworks studio in the turn-of-the-century Icehouse, in Florida, NY. They have been recipients of awards for historical restoration and exterior gate forge work. Commissions include the interior staircase of the Federal Reserve Bank, NYC, and restoration of the 1841 Courthouse in Goshen, NY. Their full-service forge and studio offers design-through-installation project management. For more information, call (914) 651-7550.

CARVINGS & SCULPTURAL SERVICES

special report

The Hand Of Inspiration

Sculpture and handcarved ornament can infuse a space with vitality and add layers of meaning. But some clients balk at the cost of handcarved work. The crux of the issue: What do people choose to value?

BY CLEM LABINE

On the following pages, we present the most complete survey we've seen in print of carvers, sculptors, and casting services who are attuned to architectural work. In looking at the portfolio of their work on pages 28-32, it will be apparent that these artists and studios are working at the highest skill levels.

It is the editors' contention that hand-sculpted architectural ornament, shaped by a person of vision and skill, is the highest expression of the builder's art. The dilemma arises, however, when the bill is presented. Handwork, by definition, is labor-intensive and therefore expensive. How does a designer make room for architectural art in an era of tight budgets?

The role of the carver and sculptor in architecture is dictated by the designer's — and client's — view of ornament. Does the person footing the bill see carved and sculptural work as an art form that helps transform construction into architecture, and which will lift the spirits of every person who enters the space? Or is the client imprisoned in 20th-century utilitarianism, and therefore sees sculpted ornament merely as a useless expense?

Some classicists insist that the proper role of a building is to serve as a pedestal and framework for sculpture, murals, mosaics, and other fine arts. In this view, sculpture and ornament mark the difference between a meanly built shed and humanist architecture in the great western tradition. Admittedly, there aren't many pure classicists around today . . . but their viewpoint assigns architecture a more ambitious and glorious role than current conventions.

For most of the 20th century, as everyone is aware, the reverse imperative was in force. The prevailing shibboleths held that ornament was superfluous, that less was more, and that buildings were merely machines for living and should reflect the machine ethic.

The success of the historic-preservation movement has been one of the major factors leading to a reappraisal of the role of ornament in architecture. Many of the 19th- and early-20th-century buildings that have been restored to public acclaim have been structures in which ornament is integral to the design . . . not a tacked-on afterthought.

The William Morris Paradox

The "problem" with handcrafted ornament has always been one of expense. In the 19th century, the moral superiority of handcrafted work was declaimed by aesthetician John Ruskin from every podium at his command. Ruskin's preachings led to the Arts & Crafts Movement, the work of William Morris, and the founding of Morris, Marshall, Faulkner & Co. — with the goal of providing beautiful handcrafted work for every home in England.

But William Morris inadvertently ran up against the William Morris Paradox: When he had to pay all the artists and craftsmen a living wage, he found that only the wealthy could afford the goods his firm so handsomely produced. (One of the reasons Morris spent his final days crusading for the Socialist League, which he organized in 1884, was to promulgate economic reform; that way, the average person could afford the beauty of handcrafted goods.)

Working Around The Morris Paradox

In an ideal world, all ornament and decoration would be hand-created by talented artists and artisans. But, as William Morris learned, we don't live in an ideal world.

How does a designer resolve these conflicting truths: Sculpture and handcarved ornament are labor intensive and therefore fairly costly; most projects are not blessed with deep-pocketed clients; yet sculpture and handcarved architectural ornament enrich a project in numerous unmeasurable ways.

The long-term answer (not much help with today's project, unfortunately) is to wait for current trends to make a deeper impression on clients. There's no question that the success of historic preservation and the renewed interest in humane architecture is engendering a new respect — and demand — for skilled craftsmanship.

A short-term answer is to adopt the strategy of carefully selecting an outstanding piece of handwork and making it a focal point and theme-setter, surrounding it with less-expensive, complementary elements. A typical example is the designer who acquires an expensive, handcarved mantel, and builds the rest of the room around it, using all the other room architecture to set off and emphasize the mantel.

There's also a middle ground between pure handcarved ornament and mundane machine production: The realm of the caster. Casting allows the skill of the sculptor or carver to be replicated over and over again . . . at lower cost. Granted, purists (such as Ruskin) insist that a casting doesn't have the fire and soul of a hand-sculpted original. But tell that to the hundreds of people who stop daily at Grand Army Plaza in front of New York City's Plaza Hotel to admire the heroic equestrian *CAST* bronze figure of William Tecumseh Sherman, by Augustus Saint-Gaudens.

Casting has an essential role in making the art of the carver and sculptor available to a wider audience. Each time cast material is poured into a mold, silent homage is given to the gifted hands that created the original model from which molds and castings flow. ■



Detail of the bronze "Court of Neptune" fountain at the main entrance to the Library of Congress, Washington D.C. The elaborate fountain, surmounted by Neptune plus four other figures and numerous sea creatures, was completed by sculptor Roland Hinton Perry in 1898.

THE LIBRARY OF CONGRESS:
Ultimate Union of Architecture And Sculpture

Donald Martin Reynolds, in his stunning new book, *Masters of American Sculpture* (see below), presents the modern case for the figurative tradition in sculpture and its relation to architecture. As Reynolds points out, figurative sculpture has a special place in the Pantheon of the arts because ". . . since the Middle Ages, the human body has been a metaphor for the universal community of mankind."

The Beaux Arts tradition, which influenced much American public architecture between 1890 and 1914, was founded on the classical belief in the unity of architecture and the other fine arts. Nowhere in the U.S. is that unity more eloquently expressed than at the Library of Congress, Washington D.C. The Library's comprehensive plan of sculpture, murals, and mosaics was created by the building's original architect, Paul J. Pelz of the Washington firm of Smithmeyer & Pelz, Architects, and was completed by Edward Pearce Casey. The Library program of sculpture and other fine arts is certainly the most elaborate of any library in the U.S. — and probably of any American public building. When one is in the Reading Room of the Library of Congress, one would have to be emotionally short-circuited not to feel that one has entered a temple of rarefied knowledge.

Reynolds devotes several pages of his new book (and a companion article in *SCULPTURE REVIEW*, XLII, No. 4) to the sculptural and artistic riches of the Library of Congress. And a full description of the Library's treasures have been made accessible once again by Classical America's re-publication of Herbert Small's original *Handbook* of the Library — with an insightful new introduction by Henry Hope Reed (see below).

Important Books: Figurative Sculpture And The Library Of Congress

■ **MASTERS OF AMERICAN SCULPTURE: The Figurative Tradition From The American Renaissance To The Millennium,** by Donald Martin Reynolds. Abbeville Press, 1994. Hardcover. 275 pp. $67.50 + $3.50 S&H. Customer Service Dept., Abbeville Press, 488 Madison Ave., New York, NY 10022. N.Y. State residents add sales tax.

■ **THE LIBRARY OF CONGRESS: Its Architecture And Decoration,** by Herbert Small, with a new introduction by Henry Hope Reed. Classical America Series; softcover. $14.95. Trade Sales Dept., Norton Books, 500 Fifth Ave., New York, NY 10110.



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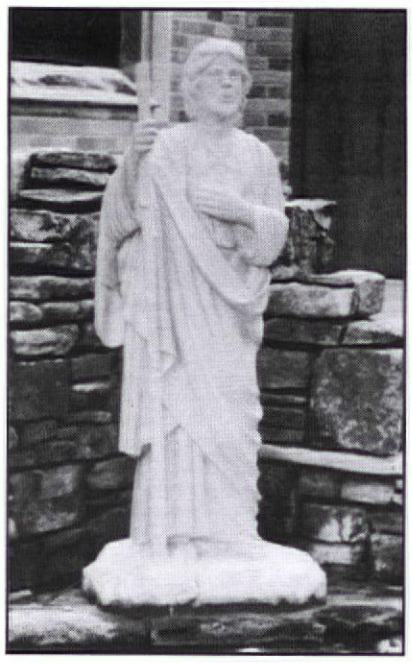
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COMPANY	Specialty	Literature	Hand or Machine Carvings	Materials Worked	Moldmaking & Casting	% Custom
Agrell & Thorpe **10 Liberty Ship Way, #4116, Dept. TB** **Sausalito, CA 94965** **415-332-7563**	Master carving studio produces a wide range of carved ornament and woodwork for commercial, residential, and religious buildings. Worldwide experience.	Free *Write in No. 92*	H	Wood		100%
Android Designs **167 Filbert St., Dept. TB** **Oakland, CA 94607** **510-268-0306**	Specialize in custom-carved and computer-cut fabricated polystyrene designs. They can also provide permanent-coated surfaces for exterior use.	Free *Write in No. 36*	H-M	Polystyrene		100%
Archicast **2527 Broad Street, Dept. TB** **Memphis, TN 38112** **901-323-8717**	Custom caster, moldmaker, and sculptor creates, repairs and reproduces ornamental work, in precast concrete, cast stone, GRG, plaster, terra cotta, and polymers. Old and new capitals, bases, and other elements. Molds in stock.	Free	H	Plaster, cast stone, terra cotta, GRG, polymers	✔	100%
Arnold Stone Carving **329 W. 18th St., #303, Dept. TB** **Chicago, IL 60616** **312-226-1141**	Italian-trained carver and sculptor carves architectural ornament and sculpture out of limestone and marble; interior or exterior.	Free *Write in No. 224*	H	Limestone, marble		100%
Ball Consulting **Suite 201, 338 14th Street, Dept. TB** **Ambridge, PA 15003** **412-266-1502**	Supplies Forton modified-gypsum casting system for creating interior and exterior architectural and landscape elements. Consulting and technical service.	Free *Write in No. 726*			✔	100%
Rory Brennan **RFD 1, Box 772, Dept. TB** **Putney, VT 05346** **802-387-4623**	Ornamental plaster conservation and restoration, blending traditional sculptural and plastering skills with modern materials. Services include custom enrichment, replications, pigmentations, historical analysis and documentation.	Free *Write in No. 298*	H	Plaster	✔	100%
Briar Hill Stone Co. **12470 State Route 520, Dept. TB** **Glenmont, OH 44628** **216-377-5100**	Carved sandstone architectural elements for most applications.	Free	H	Stone		100%
Bybee Stone Company **P.O. Box 968, Dept. TB** **Bloomington, IN 47402** **800-457-4530**	Custom-cut and carved stone, including sculpture and intricate carvings. Stone and carvings for exterior building restoration.	Free	H	Stone		100%
Carving Traditions, Inc. **3620 Liston Lane, Dept. TB** **Euless, TX 76040** **817-267-5307**	Specializes in custom-carved architectural ornament for period interiors: mantels, staircases, paneling, and furniture.	Free *Write in No. 58*	H	Wood		100%
Cathedral Stoneworks **1047 Amsterdam Ave., Dept. TB** **New York, NY 10025** **212-316-7457**	Architectural sculpture and fine carving executed by international teams of master carvers. Hand embellishment of architectural features produced with CAD,CAM technology. Fast turnaround and high volume capacity.	Free	H-M	Stone		100%
Cherrington Woodwork **22 Old Drift Way, Dept. TB** **Hillsboro, NH 03244** **603-478-3306**	Produces custom wood carvings and ornamented wood products such as carved wood mantels, wood sculpture, etc.	Free	H	Wood		100%
Cozzolino Sculpture Studios **101 E. Palisade Ave., Dept. TB** **Englewood, NJ 07631** **201-569-9114**	Sculptural and model studio offers a broad range of services, including classical,representational figures, portraits, and animals. Replicas and original work; 3-dimensional and relief. Miniature to monumental.	Free *Write in No. 142*	H	Stone	✔	100%
Cumberland Woodcraft Co., Inc. **P.O. Drawer 609, 10 Stover Dr., Dept. TB** **Carlisle, PA 17013** **717-243-0063**	Complete line of architectural and carved period millwork, carvings, fixtures, decorative treatments, carvings, turnings, brackets, fretwork, etc. Also bars and back bars, grilles, carved signs, and wood ceilings.	Free *Write in No. 131*	M	Wood		10%
Phil Diers, Sculptor **1362 Hayes St., Dept. TB** **San Francisco, CA 94117** **415-567-7032**	Sculptor creates figures, faces, animals, floral patterns, and mythic creatures. These elements are incorporated into mantels, pediments, fountains, and various architectural ornaments.	Free	H	Plaster, composites	✔	100%
DMS Studios **5-50 51st Ave., Dept. TB** **Long Island City, NY 11101** **718-937-5648**	Custom stone carving studio recreates sculptural and ornamental works in traditional and classical styles. Attention to authenticity a specialty.	Free *Write in No. 910*	H	Stone	✔	100%
Michael A. Dow, Woodcarver **29 Pudding Lane, Dept. TB** **York, ME 03909** **207-363-7924**	Architectural and ornamental hand carving in wood. Works in all styles, from classical to contemporary. Carved signs, gilding. Architectural, nautical, and ornamental carving; restoration of antique carving.	Free	H	Wood		100%
Enkeboll Designs **16506 Avalon Blvd., Dept. TB** **Carson, CA 90746** **310-532-1400**	Large selection of architectural elements carved in solid woods: Moldings, columns, capitals, onlays, panels, mantels, newels, corbels, rosettes, and finials. Ideal for embellishing panels, doors, mantels, stairs, etc.	Brochure Free Full Portfolio $20 *Write in No. 577*	M	Wood		10%
David Flaharty, Sculptor **1064 Magazine Rd., Dept. TB** **Green Lane, PA 18054** **215-234-8242**	Classically trained, Flaharty undertakes sculptural projects others refuse. The shop does carving, cast metals, architectural conservation, replication, restoration, and consultation. Works in all traditional and modern materials.	Free	H	All media	✔	100%
Florentine Craftsmen **46-24 28th St., Dept. TB** **Long Island City, NY 11101** **718-937-7632**	Manufacturers of garden ornaments, statuary, fountains, furniture, and accessories in stone, cast iron, lead, aluminum, and bronze.	Free *Write in No. 439*	H-M	Stone all metals	✔	15%
Freedman Studios **368 Congress St., Dept. TB** **Boston, MA 02210** **(617) 426-8887**	Sculpture studio specializes in custom 3-D design and execution from original drawings or new concepts. Custom sculpture, carved ornament, ornamental plaster. Mold-making and casting services.	Free	H	Plaster, FRP, GRG, other media	✔	100%

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Wm. Galloway, Sculptor & Stone Carver 3050 E. Longlake Road, Dept. TB Nashville, IN 47448 812-855-3241	Custom-designed architectural accents, carved limestone sculptures, carved statuary replicas, and restoration (all periods).	Free *Write in No. 928*	H	Stone		100%
Historical Arts & Casting 5580 W. Bagley Park Rd., Dept. TB West Jordan, UT 84088 801-569-2400	Expertly crafted metal sculpture and ornament, including fountains, store fronts, fences, bridges, planters, lighting, and more; in bronze, aluminum, or iron. Restoration and custom work a specialty; will work from shop drawings.	Free *Write in No. 121*	H	All metals	✔	90%
Jerong Marble 23785 Cabot Blvd. #313, Dept. TB Hayward, CA 94545 510-782-2888	Natural carved marble or granite fireplace mantels and surrounds with hearths. All styles.	Free *Write in No. 633*	H-M	Marble		10%
Johnson Atelier 60 Ward Avenue Ext., Dept. TB Mercerville, NJ 08619 609-890-7777	Custom modeling; full-service artistic staff, complete mold-making and casting services, fabrication, installation, and restoration. Castings in bronze, ductile iron, aluminum, silver, hydrocal, and synthetic stone.	Free	H	All metals	✔	100%
Kerns Wood Limited 667 Union Avenue, Dept. TB Memphis, TN 38103 901-527-8430	Hand-carved architectural components. Does, design, fabrication, and installation of highly detailed, historically oriented interior millwork projects.	Free *Write in No. 901*	H	Wood		100%
Dimitrios Klitsas, Fine Wood Sculptor 705 Union Street, Dept. TB West Springfield, MA 01089 413-732-2661	Custom carving of wood architectural elements, both interior and exterior, including furniture (all periods), fireplace mantels, stairs, chandeliers, moldings, and other specialty carvings.	Free *Write in No. 738*	H	Wood		100%
Christopher LaMontagne P.O. Box 45, Dept. TB Forestdale, RI 02824 401-765-3468	Master woodcarver creates sculpture in all styles and subjects. Three-dimensional sculpture or bas relief; interior or exterior carvings. Works from client's drawings or can prepare designs. Restoration work; variety of finishes.	Free	H	Wood		100%
Landmark Studios 59 Lower Kingtown Rd., Dept. TB Pittstown, NJ 08867 908-730-8895	Custom modeling, mold making, and casting; replication of stone, terra cotta, and plaster. Interior and exterior on-site restoration of existing stone and plaster work; field molds taken and Dutchman repairs made.	Free *Write in No. 190*	H	Terra cotta, and various composites	✔	90%
Limestone Concepts 1948 Del Amo Blvd., Unit C, Dept. TB Torrance, CA 90501 310-787-1661	Offers fabrication of limestone architectural pieces carved in the French tradition, from Gothic to contemporary styles. Products include: Fireplaces, fountains, columns, moldings, benches, balusters, statuary, and more.	Free *Write in No. 539*	H	Stone		100%
Lynch & Sons Box 488, 84 Danbury Rd., Dept. TB Wilton, CT 06897 203-762-8363	Major producer of statuary and sculpture for garden, landscape, and streetscapes — both stock and custom. Sculpture is produced in cast and stone, bronze, and lead.	Free *Write in No. 777*	H-M	Cast stone, bronze, lead	✔	50%
Macartney Classical Woodcarving 631 E. 8th Street, Dept. TB Duluth, MN 55805 218-723-1548	Master handcarver in wood. All styles of carved moldings, carved doors, frames, organ cases, furniture, mantels, and other architectural elements.	Free *Write in No. 460*	H	Wood		100%
Modern Art Foundry 18-70 41st St., Dept. TB Astoria, NY 11105 718-728-2030	Art foundry with 50 years of experience producing investment and sand cast, private and public sculpture. Services include: Studios, mold-making, retouching, casting, finishing, mounting, reproductions, restorations, maintenance.	Free *Write in No. 181*	H	Bronze, other metals	✔	100%
Northroad and Company P.O. Box 976, Dept. TB Groton, MA 01450 508-448-6420, 800-448-6420	Custom carved wood signs, sign programs, and lettering applications where signs must harmonize with their surroundings. Applications range from verse carved into interior millwork to entire corporate and campus sign programs.	Free *Write in No. 119*	H-M	Wood		100%
Joseph O'Connell, Woodcarver 12399 Old Collegeville Rd. St. Joseph, MN 56374 (612) 363-7602	Custom wood carver who specializes in the hand carving of wood doors for churches.		H	Wood		100%
Oak Leaves Studio P.O. Box 2356, Dept. TB Carmel Valley, CA 93924 408-659-0652	Studio specializes in the design and hand carving of doors and entryways specific to the site and clients' interests. Also accepts commissions for wood sculpture and custom high-relief wood carving.	Free *Write in No. 122*	H	Wood		95%
Ottavino Corp. 80-60 Pitkin Ave., Dept. TB Ozone Park, NY 11417 718-848-9404	Stone contractor with extensive experience in repair and replication of granite, marble, and sculptural elements. Has worked on large religious buildings and major monuments.	Free	H-M	Stone		100%
Palos Sculpture Services 1330 Donner Avenue, Dept. TB San Francisco, CA 94124 415-822-8034	Full-service sculptural studio: Carving, mold-making, and casting expertise. Commissions for classic and figurative stone carving in marble, granite, and limestone. Sculpture in bronze, stone, gypsum cement, plaster, and FRP.	Free *Write in No. 210*	H	Marble, bronze, stone, gypsum, plaster, FRP, GFRC	✔	100%
Phoenix Carved Stone P.O. Box 1259, Dept. TB Lampasas, TX 76550 512-556-8607	Custom cutting, carving, and turnings of limestone landscape and architectural stonework and mantels in traditional and contemporary designs. Can provide design services and models as required.	Free *Write in No. 287*	H	Limestone		100%
Piece Of The Wind 15049 S. Mitchell Lane, Dept. TB Oregon City, OR 97049 503-632-8195	Custom wood carving for public, commercial, or private projects in any scale or motif. Carved architectural elements, decorative art, furniture, accessories, and master patterns for casting. Design services and limited production.	Free	H	Wood, plaster, other media	✔	100%
Pietrasanta Fine Arts 49 Bleecker St., Dept. TB New York, NY 10012 212-477-6989	Using old world techniques and modern materials, they produce custom metal castings from client's concept or model through to the finished casting.	Free	H	Wax, bronze, plaster, bonded metals	✔	100%



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Polytek Development Corp. **P.O. Box 384, Dept. TB** **Lebanon, NJ 08833** **908-534-5990**	Liquid rubber and liquid plastics for flexible molds and castings. Used for quality reproduction of carvings, sculpture, interior and exterior architectural ornaments, and restoration.	Free *Write in No. 636*			✔	0%
Professional Restoration, Inc. **6561 W. Shady Side Road, Dept. TB** **Shady Side, MD 20764** **301-261-5036**	Restoration contractor provides all services from consultation to development of original or duplicate works in natural stone, metal, plaster, and wood. Full sculptural studio services plus ability to travel anywhere in the world.	Free	H-M	Stone, metal, plaster, wood		100%
Renaissance Woodcarving **324 Ten Eyck Street, Dept. TB** **Brooklyn, NY 11206** **718-417-0583**	Specialty woodcarver who can custom-carve any decorative element for furniture, paneling, moldings, and architectural embellishments. All work done to client's specifications.	Free	H	Wood		100%
Roman Marble Co. **120 W. Kinzie St., Dept. TB** **Chicago, IL 60610** **312-337-2217**	Custom marble shop. Statuary, pedestals, and carved mantels. Antique and new marble bar, counter, and table tops, marble and wood mantels from both Europe and the U.S. Restoration and installation services in Chicago area.	Free *Write in No. 599*	H-M	Marble		15%
Saperstein, Master Woodcarver **103 Corrine Drive, Dept. TB** **Pennington, NJ 08534** **609-737-9364**	Traditional wood carving in the 18th century tradition. Furniture, model making; sculpts faces, bodies, animals. Carves moldings in original patterns	Free	H	Wood		100%
Seekonk Studios **54 Seekonk Road, Dept. TB** **Great Barrington, MA 01230** **413-528-9135**	Sculptural studio carves architectural and sculptural forms from original samples or drawings. Works in any carvable material, such as wood, plaster, or stone, and most modeling and casting media.	Free	H	Wood, plaster, stone	✔	100%
Sheeley Company **323 N. Queen St., Dept. TB** **Lancaster, PA 17603** **717-392-3940**	Commercial sculpture studio provides full range of custom casting services for fine art, reproductions, and architectural elements.	Free *Write in No. 137*	H	Plaster, resins, metals	✔	100%
Smith Sculpture & Modelmaking **1817 N. 5th St., Dept. TB** **Philadelphia, PA 19122** **215-739-4612**	Sculptor produces original architectural sculpture, figures, and relief in a wide range of historical styles and combinations. Pieces are produced in plaster and other materials. Casting models produced.	Free *Write in No. 684*	H	Plaster, composites	✔	100%
P.K. Smith Woodcarving **8143 Camargo Road, Dept. TB** **Cincinnati, OH 45243** **513-271-7077**	Hand-carved, custom-designed mantels, column capitals, custom hand-carved furniture, and other architectural elements. Wood species include walnut, Honduras mahogany, white oak, jelutong, poplar, pine, and cherry.	Free	H	Wood		100%
Smooth-On **1000 Valley Road, Dept. TB** **Gillette, NJ 07933** **800-762-0744**	Extensive line of mold-making rubber compounds which can be poured or brushed on; economical and easy to use. Technical help available; free working samples and $15 video describes making a brush-on mold. Distributed nationally.	Free *Write in No. 65*			✔	0%
Stone Forest **815 Dunlap St., Box 2840, Dept. TB** **Santa Fe, NM 87504** **505-986-8883**	Creates hand-carved granite garden ornaments and sculpture which combine Japanese and western design elements. Also, carved classically styled ornaments, including spheres, pedestals, and sundial plinths.	Free	H	Granite		20%
Synair Corp. **P.O. Box 5269, Dept. TB** **Chattanooga, TN 37406** **615-698-8801**	Manufactures a flexible, economical, two-component mold-making system. Used in the studio or for making in-situ molds in the field. Also: Two-component urethane casting resin.	Free *Write in No. 725*			✔	0%
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Texas Carved Stone **RR1, Box 267C, Dept. TB** **Florence, TX 76527** **817-793-2384**	Stone carving studio produces custom carved architectural elements and sculptural pieces in limestone.	Free *Write in No. 408*	H	Limestone		100%
Thomas Studio & Foundry **10809 Crestview Dr., Dept. TB** **Jonestown, TX 78645** **512-267-0051**	Studio works on commissioned figurative and abstract cast bronze or stone sculpture. Also, architectural and restoration castings and fabrications in bronze, aluminum and composites.	Free	H	Stone, metals, composites	✔	100%
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Wiener Woodcarving **54 Cottage Street, Dept. TB** **Jersey City, NJ 07306** **201-659-5666**	Woodcarvings of original and reproduction designs. Designs are digitized in order to achieve accuracy in copies. All work is finished using traditional carving tools.	Free	H	Wood		100%
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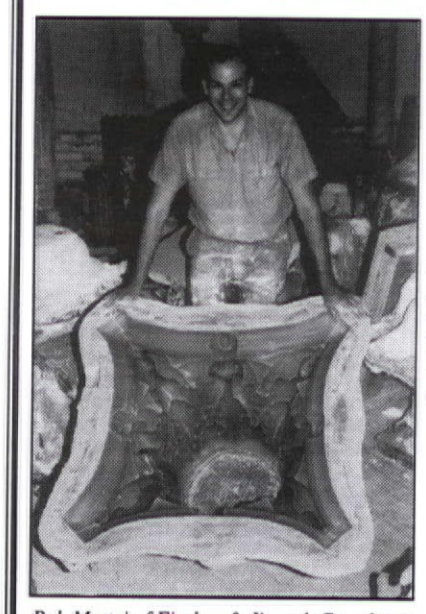
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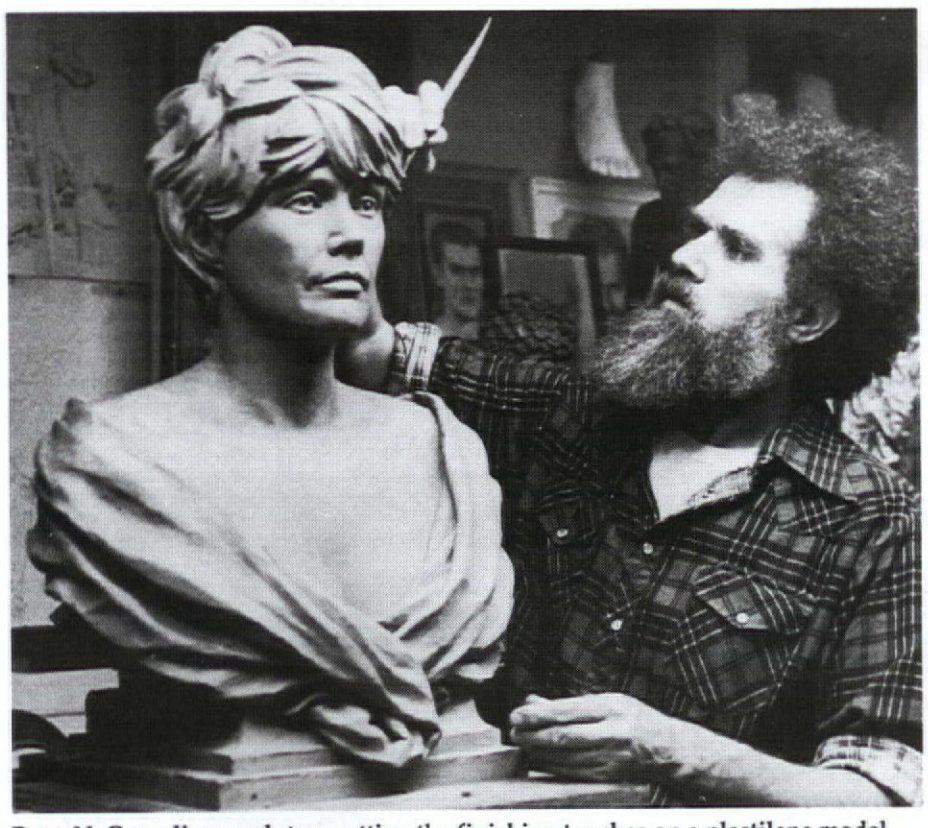
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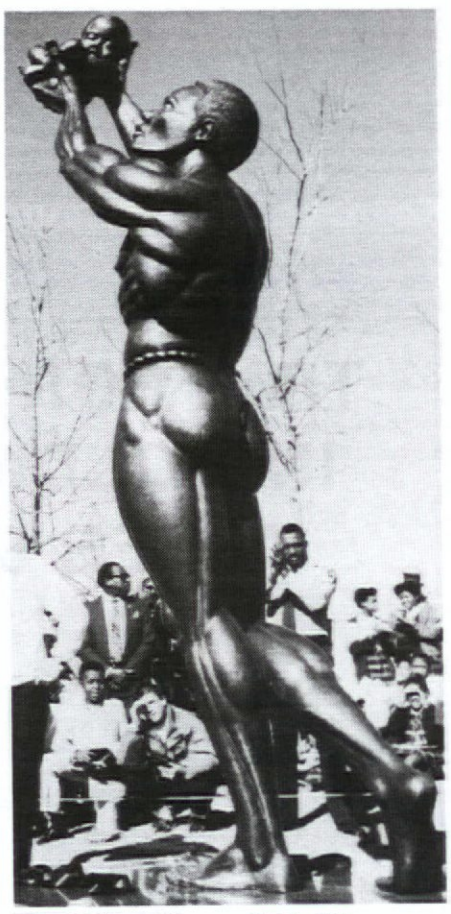
For more information on these companies, consult the SourceList on pp. 22-26.



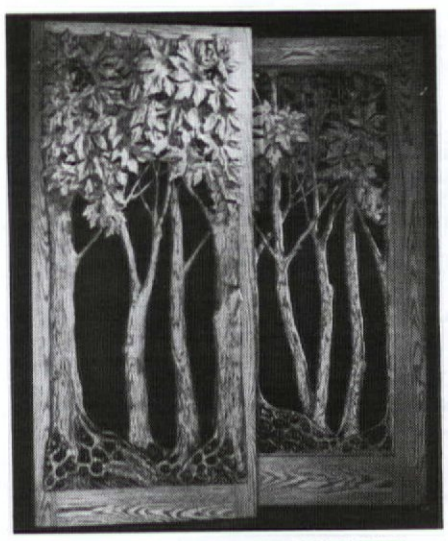
Peter N. Cozzolino, sculptor, putting the finishing touches on a plastilene model prior to casting in bronze. COZZOLINO SCULPTURE STUDIOS offers a wide range of sculptural and decorative arts services. *Write in No. 142*



This white Carrara marble bust of General Quitman was carved by DMS STUDIOS for the General's museum-home in Natchez, Miss. Sculptor Dan Sinclair had only a faded lithograph to work from. DMS carves and casts architectural elements, as well as sculpture. *Write in No. 910*



The 10-ft. cast bronze "Behold" monument at the King Center National Historic Site in Atlanta was cast by MODERN ART FOUNDRY, Astoria, N.Y. *Write in No. 181*



William J. Schutne at OAK LEAVES STUDIO is a master wood carver and sculptor who has created all types of architectural ornament, with a specialty in carved wood doors, such as these maple tree doors designed for a home in Palos Verdes Estates. *Write in No. 122*



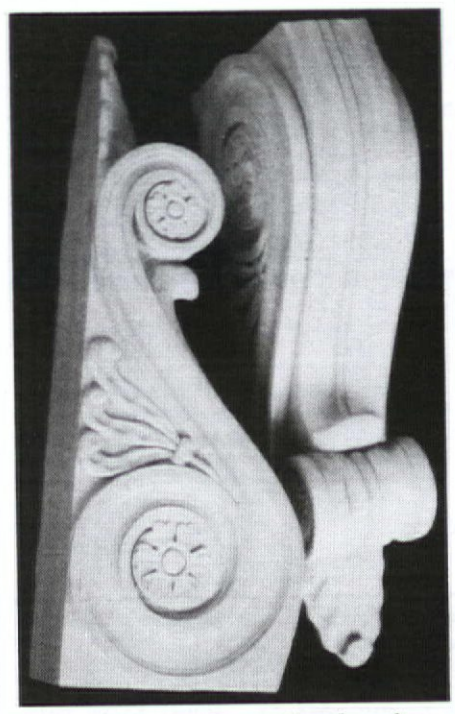
This deep-relief, hand-carved limestone Corinthian capital is shown in-process at the studios of PHOENIX CARVED STONE. *Write in No. 287*



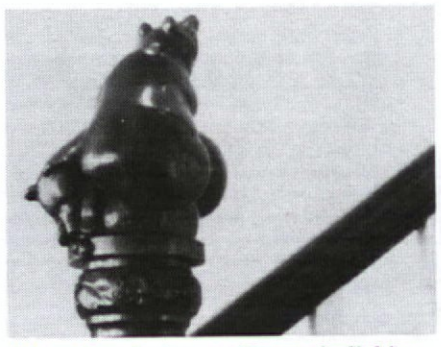
DAVID FLAHARTY is a versatile architectural sculptor with a specialty in Greek Revival and other classically inspired ornament. He is shown here installing a carved replica of an 1835 Greek Revival overdoor tablet in the American Wing of the Metropolitan Museum of Art in New York.



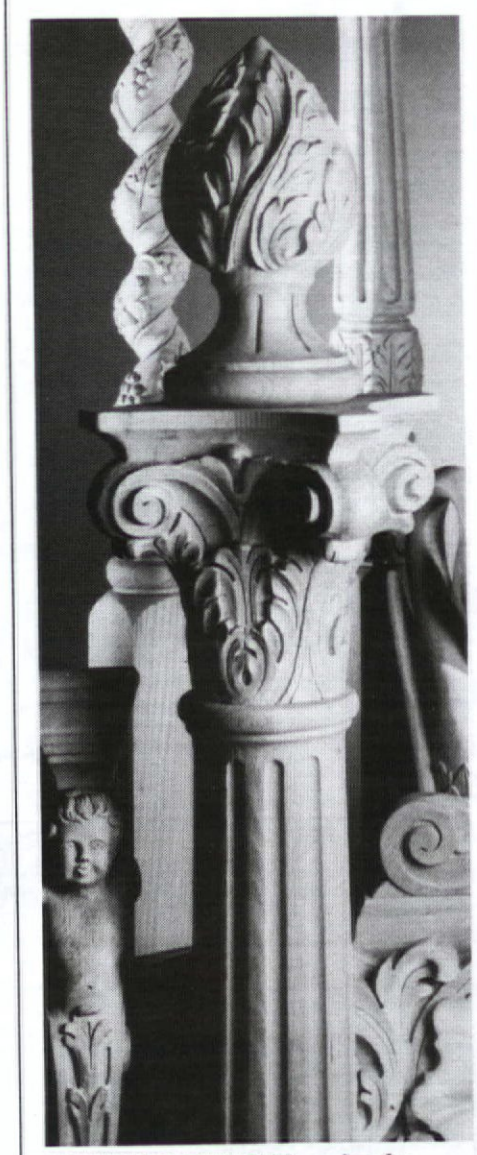
This high-relief carved tiger medallion, produced at PIECE OF THE WIND, transforms an ordinary wood paneled door into a piece of art.



These hard-carved wood brackets from FREDERICK WILBUR are typical of the wide range of architectural carvings, wood graphics, furnishings, and hand-carved millwork he produces for architects, designers, and developers. *Write in No. 165*



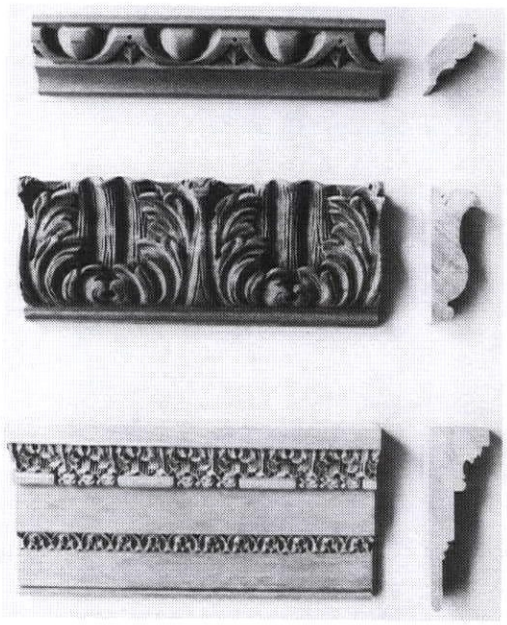
The whimsical carved bears frolicking atop this newel post only hint at the capabilities of WILSON & McCRACKEN to produce carvings and custom architectural millwork at a furniture-grade level. *Write in No. 3*

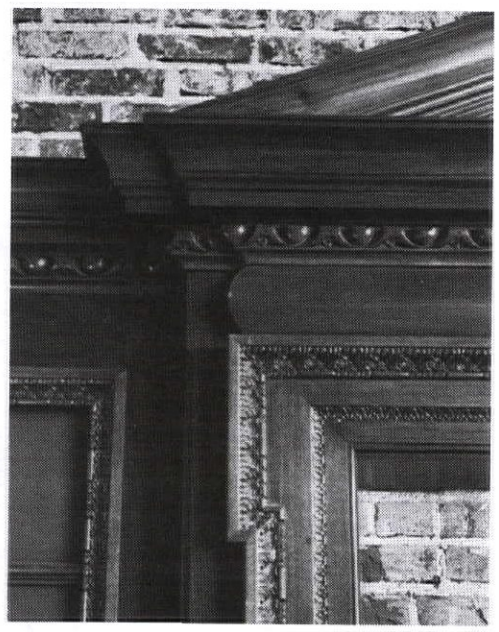


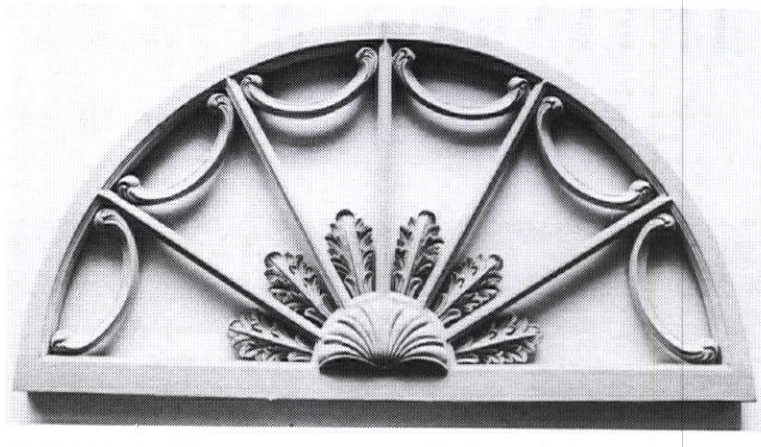
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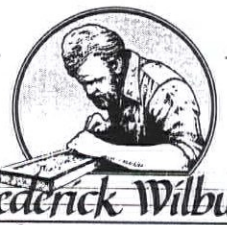
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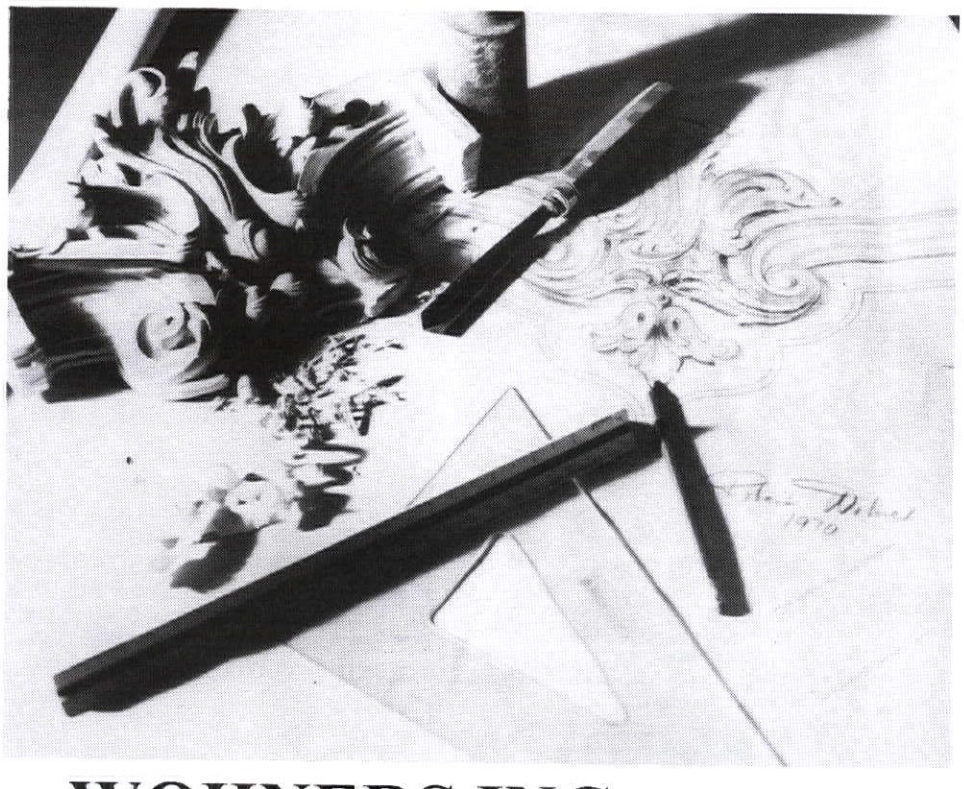
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CARVINGS & SCULPTURAL SERVICES PORTFOLIO

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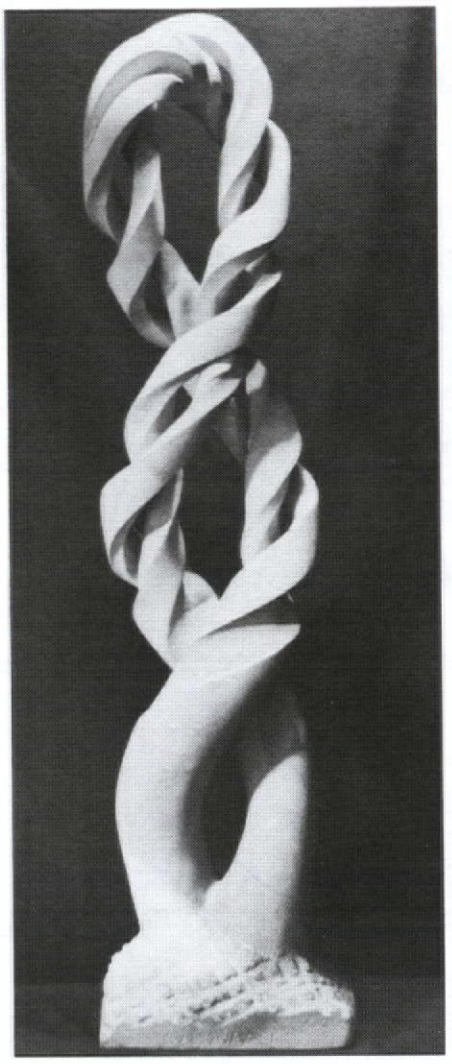
JOHNSON ATELIER is a full-service sculpture studio providing model-making, mold-making, and casting services for architectural elements and sculpture. Shown: Artist using the traditional pantograph method to scale up a model prior to casting.



This custom hand-carved mahogany mantel, with flanking sets of twin lions, was crafted in the shops of CARVING TRADITIONS, makers of a wide range of custom-carved interior ornament. *Write in No. 58*



KENNETH LYNCH & SONS supplies a wide range of cast sculptural ornament in bronze, cast stone, and lead. The firm created this ornate classical cast stone fountain for a shopping development. *Write in No. 777*



This delicately pierced 4-ft. stone carving — inspired by the DNA double helix — was sculpted from a single block of limestone by WILLIAM GALLOWAY, who is experienced in everything from sculptural restoration to architectural elements, figural carving, and original commissions. *Write in No. 928*



FLORENTINE CRAFTSMEN is a major supplier of sculpture for landscape and garden settings, such as this 45-in. high cast lead Neptune with iron trident. *Write in No. 439*



SMITH SCULPTURE & MODEL-MAKING produces architectural sculpture and models in plaster and other cast materials — and also works in scagliola. *Write in No. 684*



"The Lone Sailor" Navy Memorial in Washington, D.C., by artist Stanley Bleifeld, was cast by TALLIX. The firm uses a special "anti-gravity" casting process to make high-quality thin-wall castings in any alloy. *Write in No. 13*



Peter Macartney of MACARTNEY CLASSICAL WOODCARVING is experienced in carving everything from moldings and mantels to doors, column capitals, and large organ cases. *Write in No. 460*

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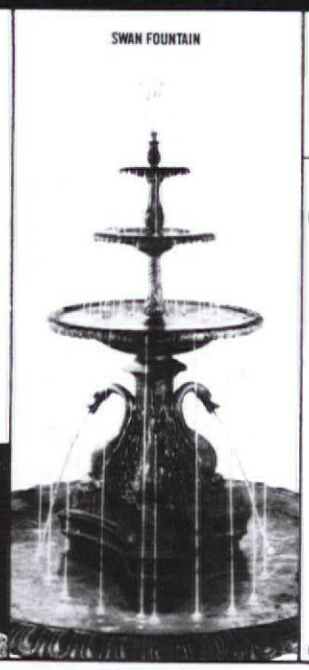
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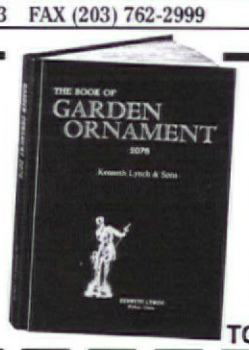
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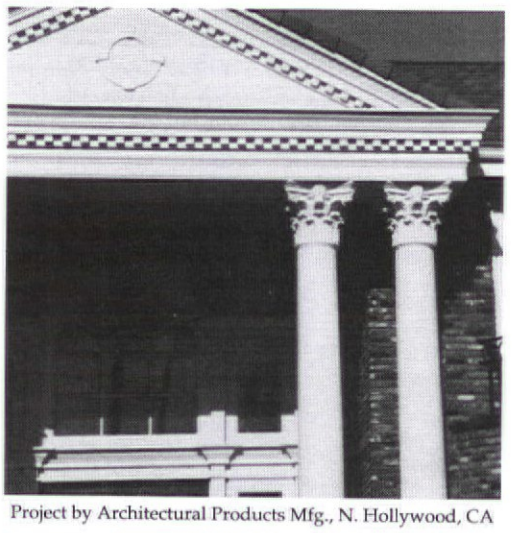
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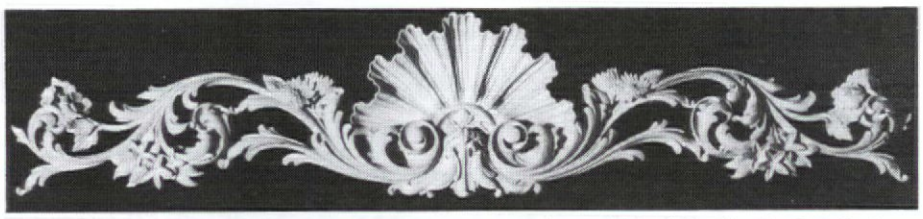
For more information on these companies, consult the SourceList on pp. 22-26.



Shown here is a cartouche carved in the sculpture studios of TEXAS CARVED STONE as part of an elaborate carved entry suite. *Write in No. 408*



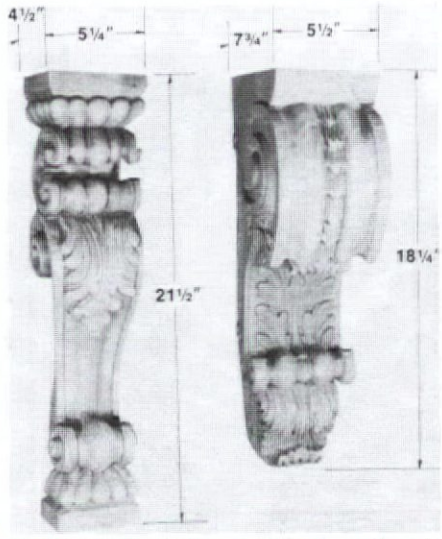
This elegant ram sculpture was carved by MANUEL PALOS. A classically trained sculptor, Palos creates sculpture and architectural ornament in stone, bronze, plaster, FRP, and a wide variety of other cast materials. *Write in No. 210*



This intricately carved classical mantel ornament is typical of the finely detailed carvings created by wood sculptor DIMITRIOS KLITSAS, who has executed a wide range of interior and exterior carved architectural ornament and sculpture. *Write in No. 738*



The carvers at LIMESTONE CONCEPTS produce a wide range of architectural ornament, such as mantels, columns, balustrades, and — as shown here — carved fountains. *Write in No. 539*



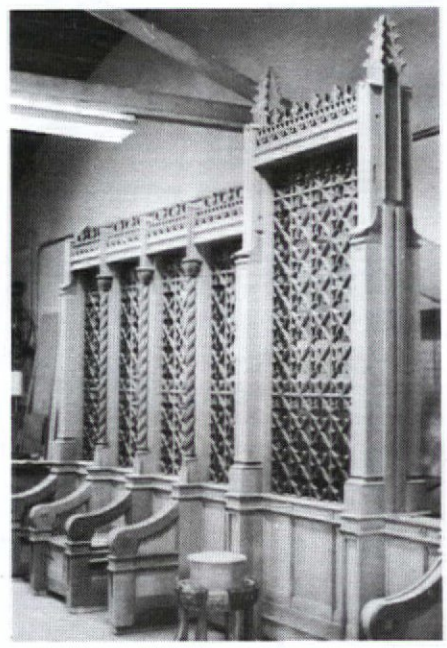
WOHNER'S, INC., recently introduced a line of standard carved wood corbels, onlays, and other embellishments that can be used for mantels, panel decorations, entries, and other ornate woodwork. *Write in No. 559*



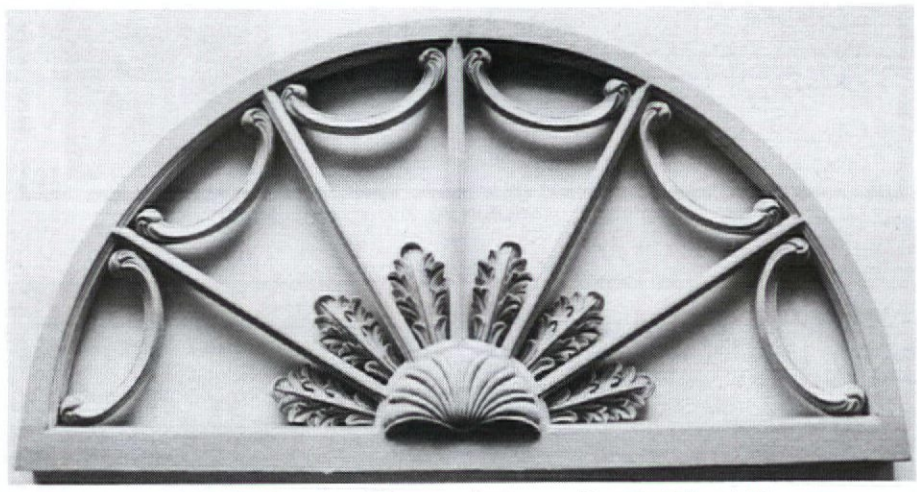
RORY BRENNAN, a specialist in restoring plaster and other molded ornament, is shown here creating a mold from a section of historic molded plaster. *Write in No. 298*



NORTHROAD AND COMPANY specializes in custom-carved wood signs, sign programs, and lettering applications where the signage must be in harmony with its surroundings. *Write in No. 119*



The classically trained British wood-carvers at AGRELL AND THORPE, LTD., recently completed a large project for the Cathedral of the Madeleine in Salt Lake City, which includes these seats with pierced wood backing for The Bishop's Screen. The firm executes projects ranging from carved moldings to elaborately carved organ cases. *Write in No. 92*



The carvings in this fan window illustrate just a small part of the ability of KERNS WOOD LIMITED to produce hard-carved architectural components for mantels, moldings, entries, etc. *Write in No. 901*



Among the vast array of ornamental woodwork supplied by CUMBERLAND WOODCRAFT is a wide selection of carved capitals, moldings, rosettes, and other architectural embellishments. *Write in No. 131*

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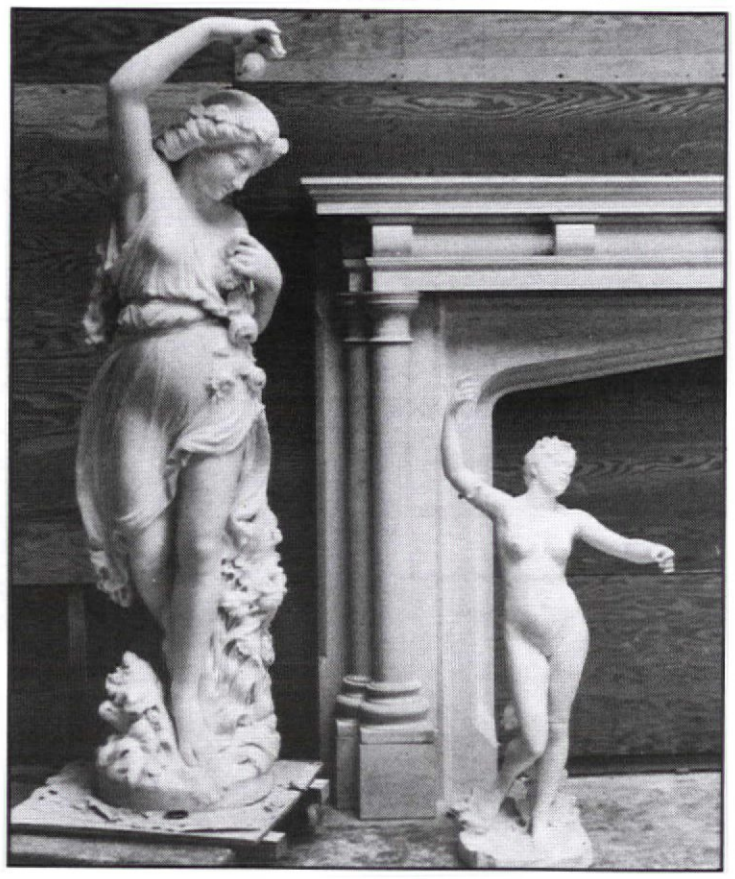
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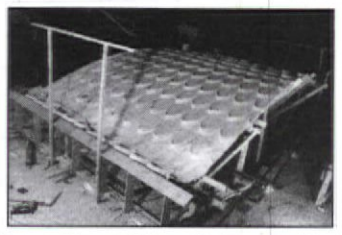
WRITE IN NO. 910

SMOOTH-ON SINCE 1895

Mold Rubber

◆ *Case History* ◆

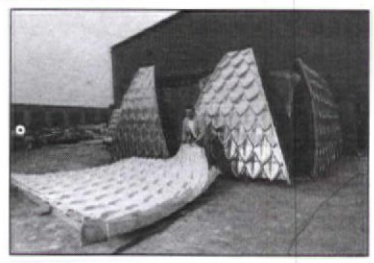
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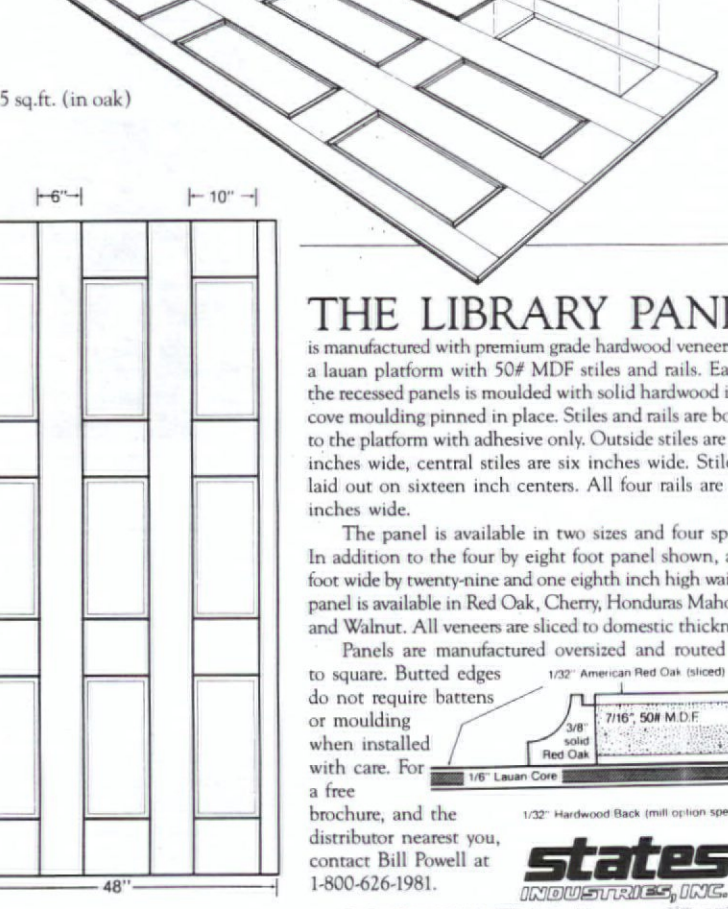
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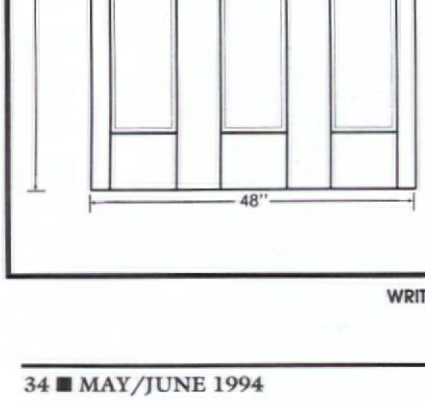
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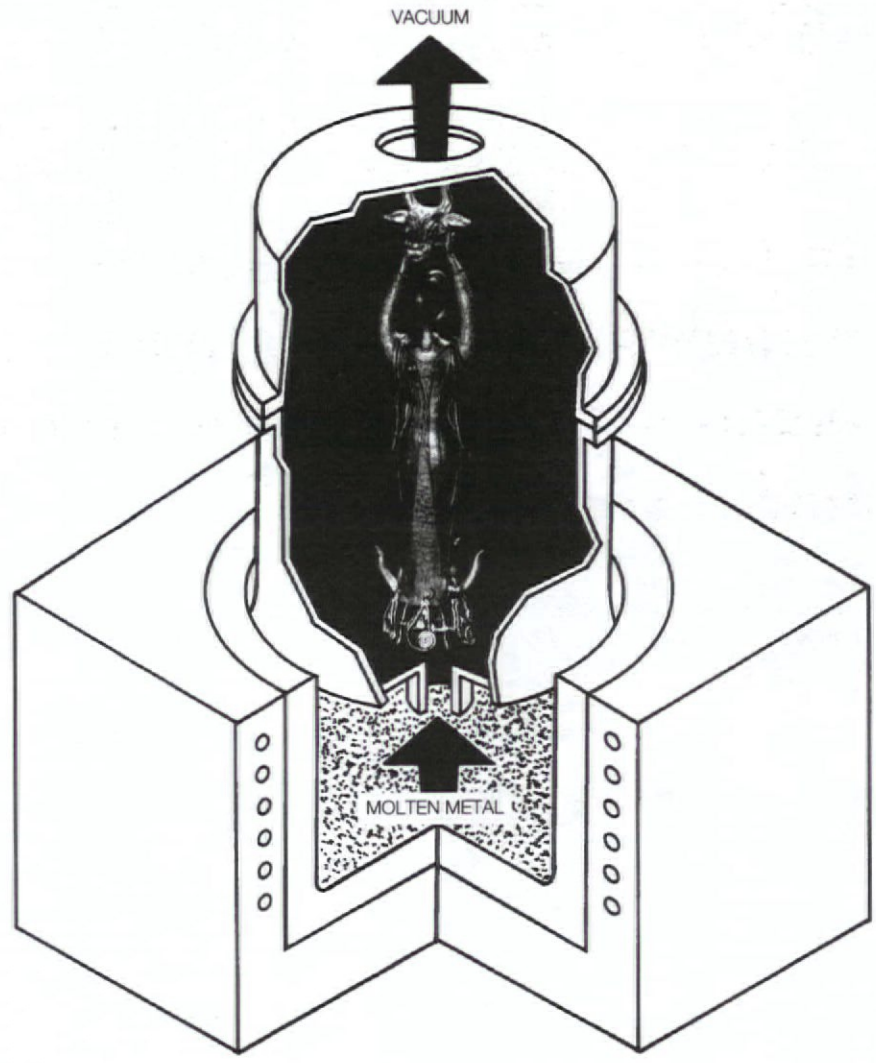
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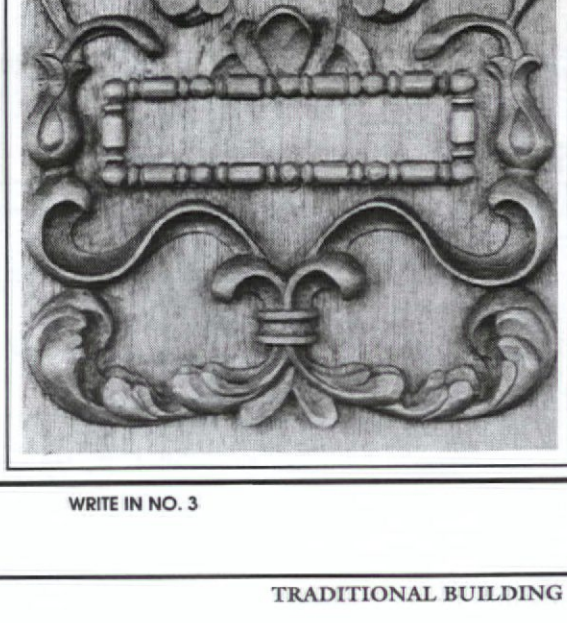
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WRITE IN NO. 3

HISTORIC SHUTTERS

special report

Wood Shutters & Hardware: Avoiding Shutter Disappointment

In the days before storm windows, to quote a modern manufacturer, "Every valley had a shutter mill."

This means that there was a great variety of historical shutters. And that can present problems for clients seeking to match original designs. You can certainly find custom manufacturers happy to reproduce shutters from a sample or specs, but the cost and production time may be prohibitive for your project. In that case, there are two other options: Buying off-the-shelf stock shutters is a quick and economical solution, and by trimming the sides and tops, some nonstandard sizes may be accommodated; or you can order semi-custom, where one of the manufacturer's standard designs is produced to your dimensions. This second option is generally less expensive and has a shorter manufacture time than full custom work.

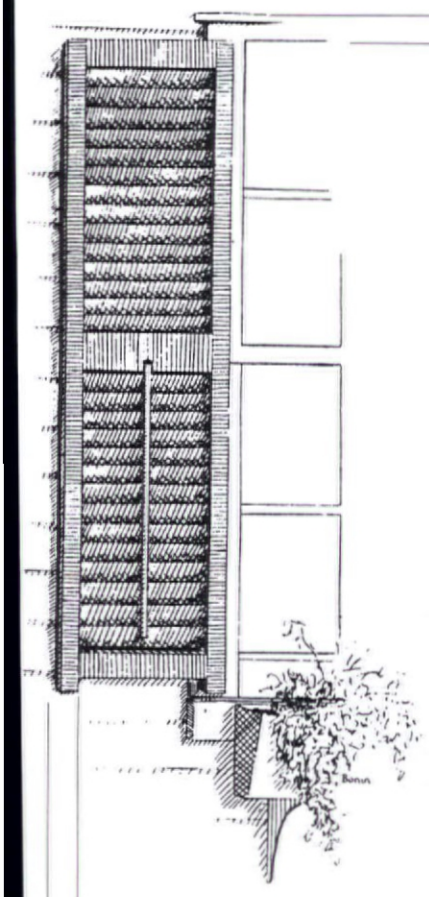
However, the choices don't just end there. As one homeowner/subscriber discovered, some manufacturers offer more than one grade of shutter and various grades of finishes. Her story illustrates the problems that can occur when a contractor, client, and supplier don't communicate well. Factors to clarify before purchase: Location of shutters, weather considerations, budget, compatibility of shutter design with existing style, durability, building schedule, finishes, thickness/weight, and operational vs decorative.

The $1,000 Problem

The homeowner's contractor ordered primed, standard grade custom-shutters from a manufacturer. When half of the order arrived, the homeowner was distraught over what she saw. As she put it, "They look like they're made out of balsa wood." She had her contractor call the company to complain, and they sent a sample of a heavy-duty shutter, which turned out to be what the client had envisioned. However, since the shutters were custom sized, the company refused to take them back or give credit. They felt they had filled the order as requested. The home owner had paid for and received half of the order which she didn't want, and the company was holding the other half of the order waiting for the balance. That's the way things stand to date.

This deadlock could have been avoided with better communication. Contractors frequently have to bear the blame for others' mistakes, but in this case it seems valid to point the finger in his direction. As the go-between, it was his job to assess what the client's expectations were and find a suitable manufacturer and product to fulfill them. Samples should have been requested before placing the order. The client, who had also complained about the roughness of the finish, should have been forewarned about the differences between a primed finish and a painted finish. Priming wood raises the grain and requires a second sanding before applying paint. The manufacturer couldn't be expected to know what the client wanted, especially when the order came from a building professional, but he could have inquired whether the shutters were going to be operational or ornamental and then suggested the heavier product.

The Editors contacted 42 companies and, from those that responded, chose the 20 most appropriate for the needs of our readers. Also included is a portfolio showing a sampling of interior and exterior shutters and the accompanying hardware these companies offer. — SG



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&
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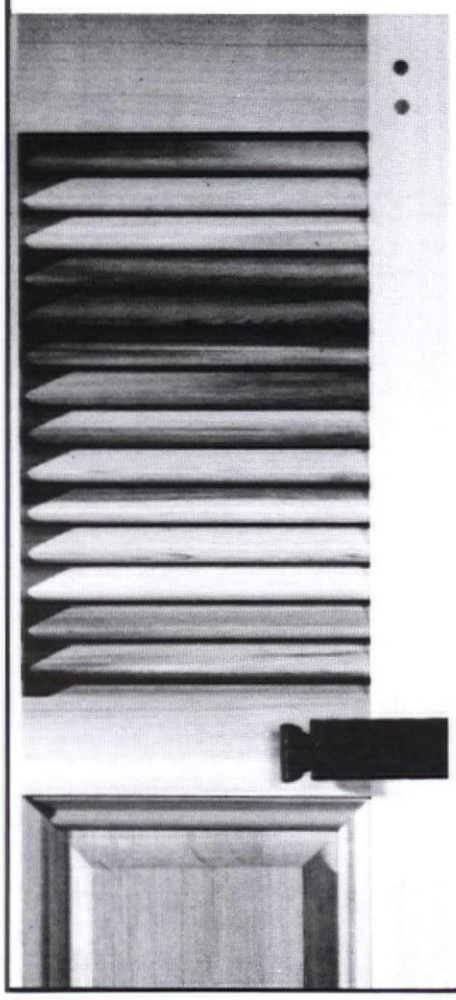
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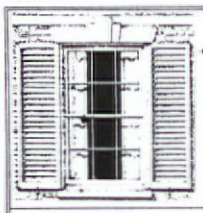
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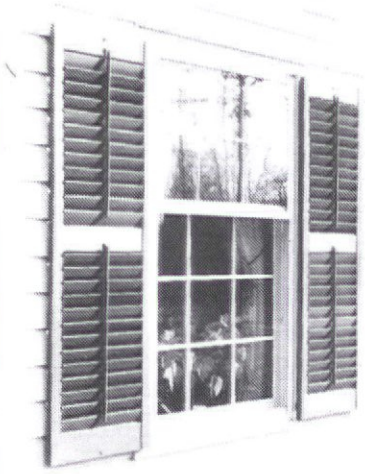
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Beech River Mill Corp. **Old Rte. 16, R.R. Box 236, Dept. TB** **Center Ossipee, NH 03814** **603-539-2636**	Custom shutters and hardware. Company specializes in duplication and authentic reproduction of both shutters and hardware in any size. Consultation, design, site visits, and installation services.	Shutter catalog $3; shutter & hardware catalog $5 *Write in No. 411*	✔	✔	✔	Mahogany, cypress, Northeastern white pine	E	✔	85%
Builder's Supply **203 Oscaleta Rd., Dept. TB** **Ridgefield, CT 06877** **203-431-4414**	Cedar shutters in both stock and custom sizes. 1-1/8-in. or 1-3/8 in.-thick louver, raised panel, or with control rod. All sizes and radius work; full line of shutter hardware.	Free	✔	✔		Cedar	E	✔	50%
Capri Woodworking, Inc. **133 E. Carmans Rd., Dept. TB** **Farmingdale, NY 11735** **516-694-7717**	Offers custom wood louvers, specializing in reproduction work. Will meet Landmark standards, architects' specs, and existing details. Offers design, finishing, and installation services.	Free *Write in No. 306*	✔	✔	✔	All	I & E	✔	100%
Devenco Products **2688 E. Ponce de Leon Ave., Dept. TB** **Decatur, GA 30030** **404-378-4597**	Custom manufacturers of traditional interior blinds and shutters. Styles include Colonial, Victorian, and Southern Plantation. Color matching service available.	Free *Write in No. 84*	✔		✔	Basswood, cedar, pine	I	✔	100%
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Pinecrest **2118 Blaisdell Ave., Dept. TB** **Minneapolis, MN 55404** **800-443-5357, 612-871-7071**	Company carries 8 types of unique louvered-window and door shutters, made from pine or poplar, in standard and custom sizes; also carries hundreds of door styles.	Free *Write in No. 91*	✔	✔	✔	Pine, poplar	I		50%
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Shuttercraft **282 Stepstone Hill Rd., Dept. TB** **Guilford, CT 06437** **203-453-1973**	Authentically styled pine and cedar wood shutters for interior or exterior applications, including wide-louver plantation shutters. Raised panels and cutouts available.	Free *Write in No. 44*	✔	✔	✔	Pine, cedar	I & E	✔	50%
The Shuttery of Nanik **1300 Cleveland Ave., Dept. TB** **Wausau, WI 54401** **800-685-5551, 715-843-4900**	The company's main focus is its capability for producing special shapes: Arched tops/bottoms, French doors, raised panels, fabric inserts, and more. All products are made from basswood.	Free *Write in No. 156*	✔	✔	✔	Basswood	I	✔	100%
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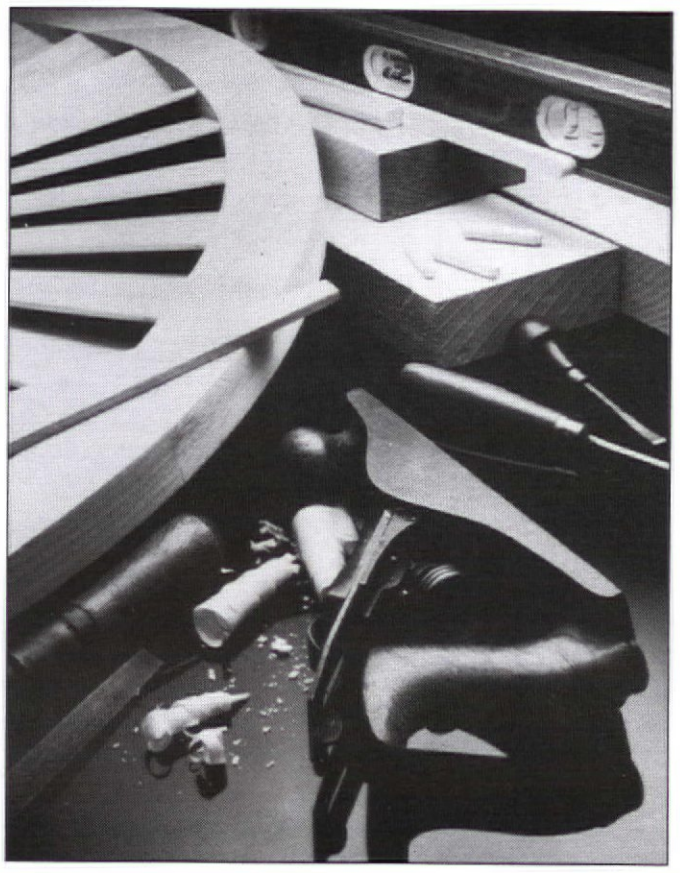
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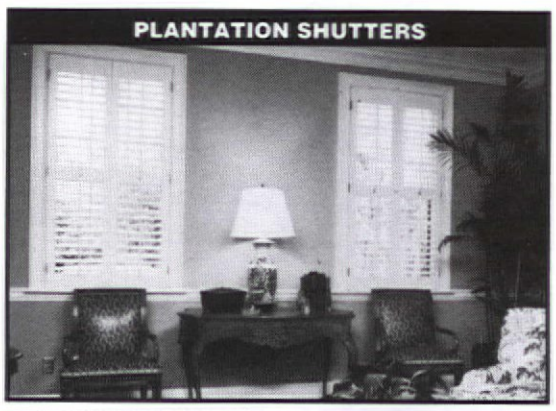
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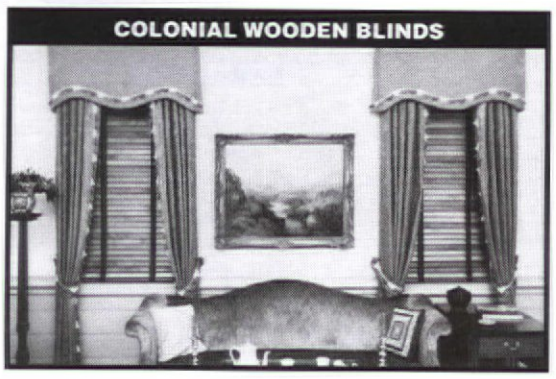
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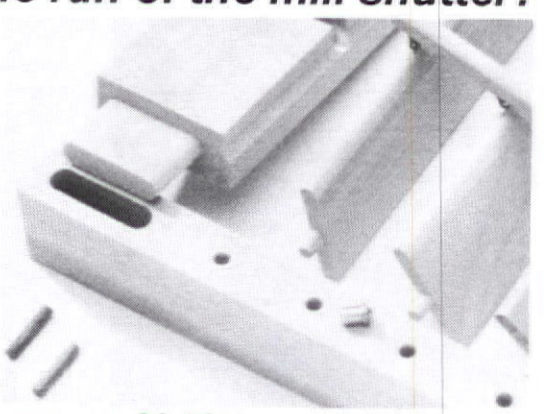
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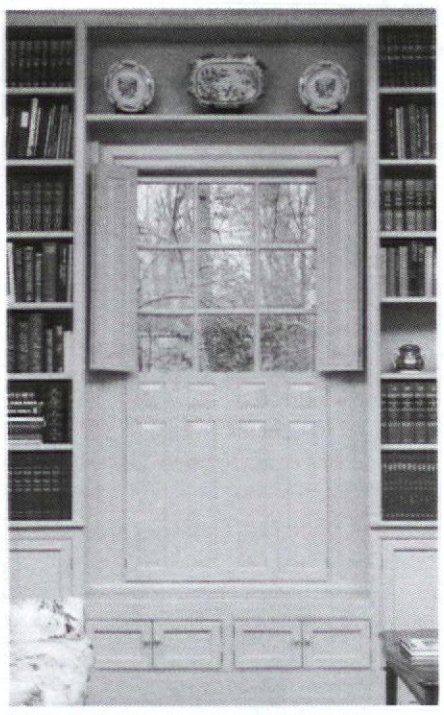
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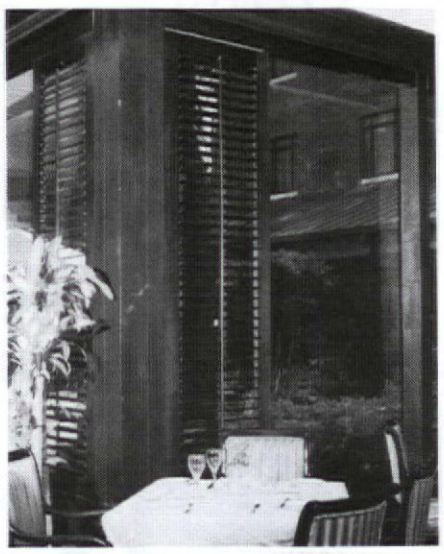
WRITE IN NO. 799

WOOD SHUTTERS & HARDWARE PORTFOLIO

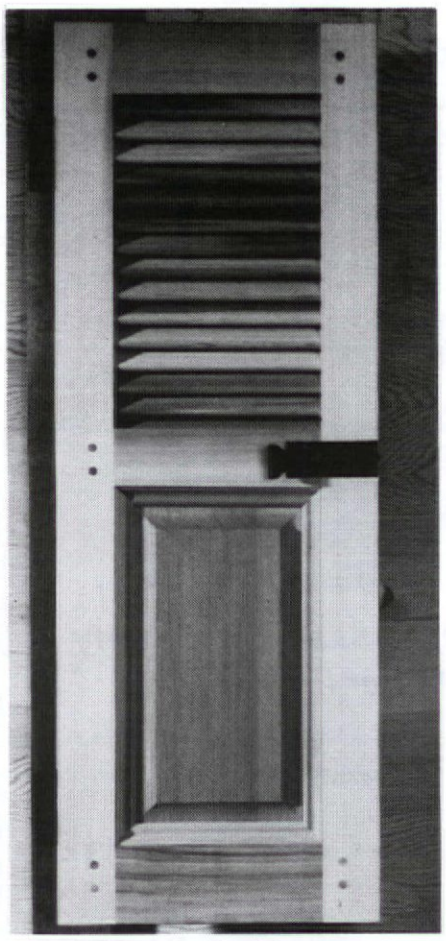
For more information on these companies, consult the SourceList on page 36.



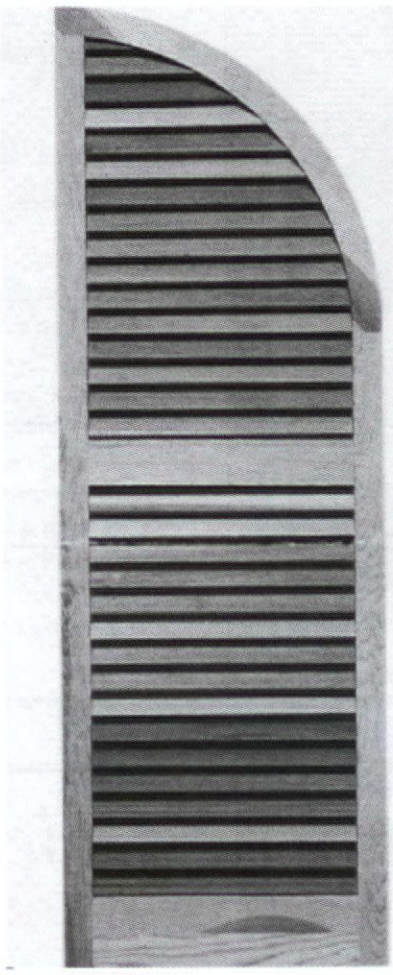
Colonial raised-panel shutters by DEVENCO PRODUCTS solves the problem of treating a window surrounded by shelving. *Write in No. 84*



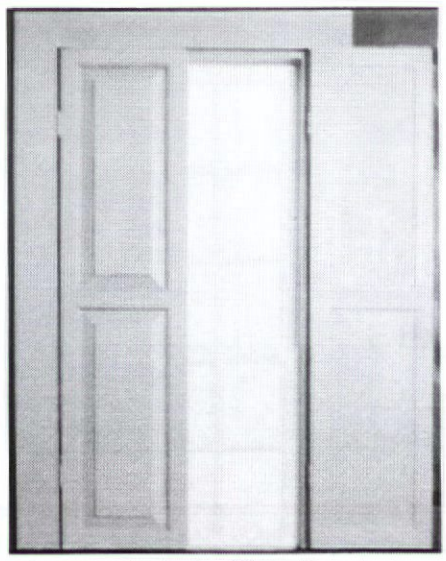
Lowcountry Shutters, a division of WITHERS IND., produced these movable-louver hardwood shutters for a restaurant interior. The shutters give a soft, feathering effect to an otherwise aggressive protruding corner. *Write in No. 167*



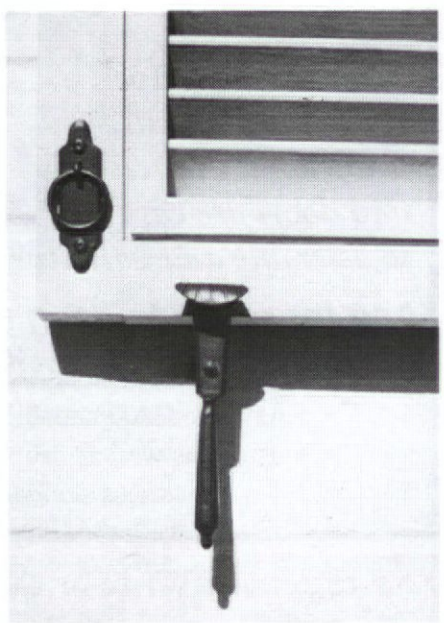
This combination fixed-louver and raised-panel exterior shutter is made from Western red cedar with solid teak through-pegs securing mortise-and-tenon joints by VIXEN HILL MANUFACTURING CO. *Write in No. 123*



Standard true-louver shutter with radius top by BUILDERS SUPPLY. The company produces exterior cedar shutters in all sizes, and offers fixed and movable louvers, or raised-panel designs.



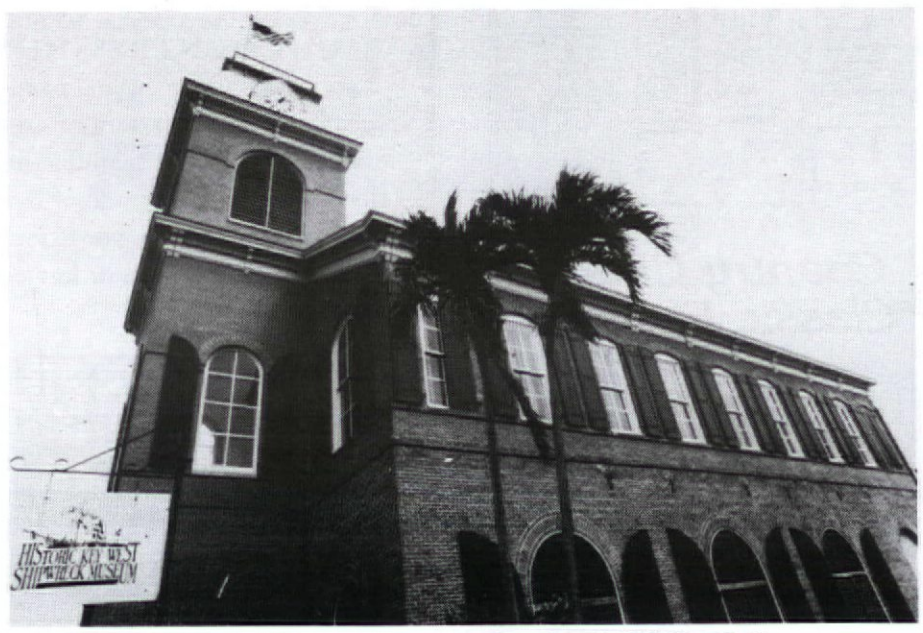
Above are "Windsor" interior raised-panel shutters by MAPLE GROVE RESTORATION. Poplar, birch, or pine is used for paint grade; oak, cherry, walnut, etc. may be used to match existing woodwork on which stain or oil is to be applied. *Write in No. 563*



BEECH RIVER MILL CORP. custom-designed the hardware and shutters for this Connecticut residence. *Write in No. 411*



The proportions of PINECREST's wide-louvered Antebellum shutters offer an elegant design solution for this large bay window. *Write in No. 91*

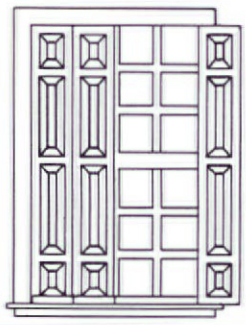


The shutters for Key West's recently restored landmark Old City Hall were manufactured by HISTORIC SHUTTERS AND RESTORATION. The company offers a wealth of experience in the restoration of southern vernacular styles. *Write in No. 85*



KESTREL MANUFACTURING produced these hardwood, bi-fold movable-louver interior shutters, using blind pocket, mortise-and-tenon construction, with tenons secured in the mortise with through-pegs. Louvers are attached to the louver tilt rod with solid brass threaded eyelets. *Write in No. 799*

MAPLE GROVE RESTORATIONS

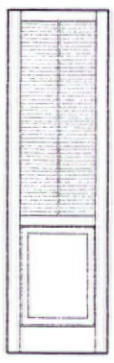


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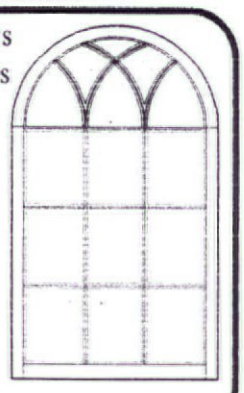


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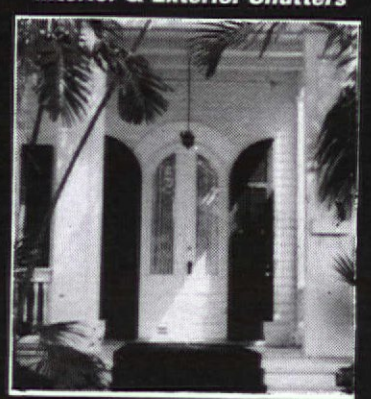
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SHUTTERS

HISTORIC SHUTTER & RESTORATION, INC.
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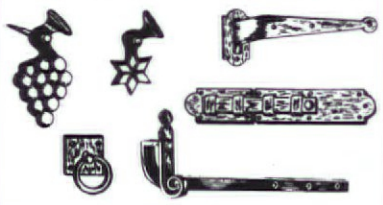
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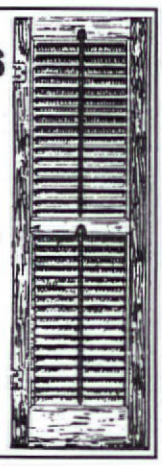
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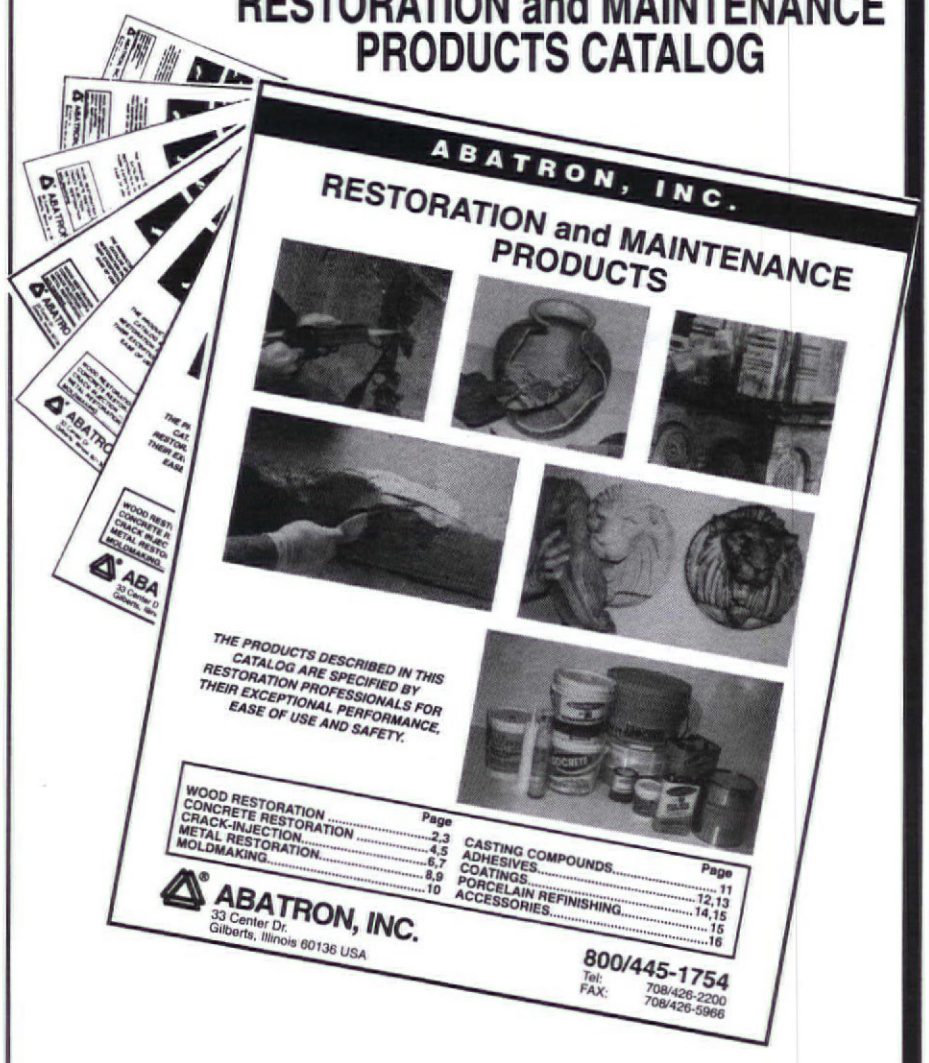
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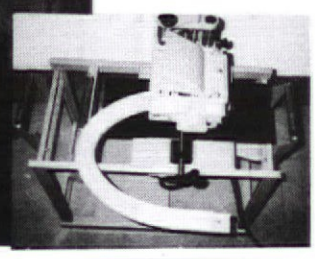
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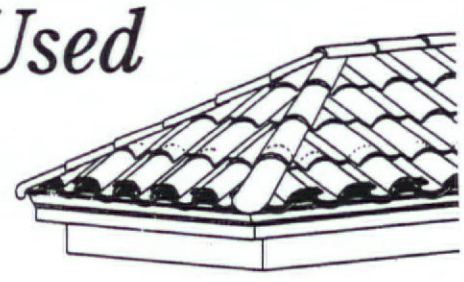
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TO OBTAIN *Free* COMPANY LITERATURE, USE THE ENCLOSED POSTPAID CARD OR THE COUPON ON *PAGE 89.*

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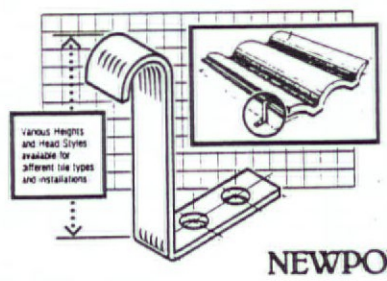
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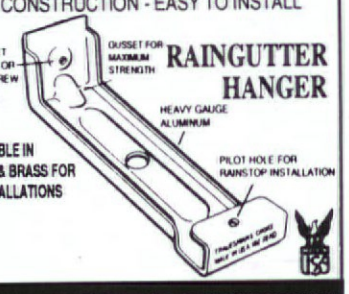
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WOOD DOORS & ENTRIES

special report

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While substitute materials may be satisfactory for some ornamental applications, when it comes to doors and entries, there's nothing like real wood.

Install a polystyrene medallion on a 15-ft. ceiling (one that has good detail and relief), paint it, and take bets on how many people assume it's plaster. Or install a GRG pilaster in a hotel lobby and challenge anyone to identify a better material for highly trafficked areas. However, consider the visual importance of the door and entryway on the facade of a building and the intimate relationship between a door and the person who pushes it open and closed.

Doors may be fabricated in metal or FRP and, from a security and safety standpoint, meet the necessary standards. But approach a house or restaurant or hotel and what you will perceive is the warm welcome presented by its door and entryway. According to Steve Dean at Chautauqua Woods, stamped-out doors "look dead. No other product can match the aesthetic appeal of wood — the quality, elegance, and workmanship." And of course, says Hank Bishop of Woodstone, "The door surround is also important; it sets off the door."

And then there is the door as art. Look at an Oak Leaves Studio creation (see pg. 46) and see a piece of "functional sculpture." For that part of the market willing to spend serious money, there is a handful of studios with the engineering skills and the artistic virtuosity to accommodate special requests.

When it comes to the garage door, Scott Hahn of Hahn's Woodworking sees it as an extension of the house. "It's a large architectural statement. If you spend time and money constructing your house, don't skimp on the final stage, which is often the garage. It brings in the architecture of the entire house and helps one element flow into another." The great benefit of customized wood garage doors (and the justification for spending more than twice as much than on a stock wood or steel door) is that its style can be modified in many ways; for example, stiles, rails, and panels can be arranged to blend in with the style of the house and its doors.

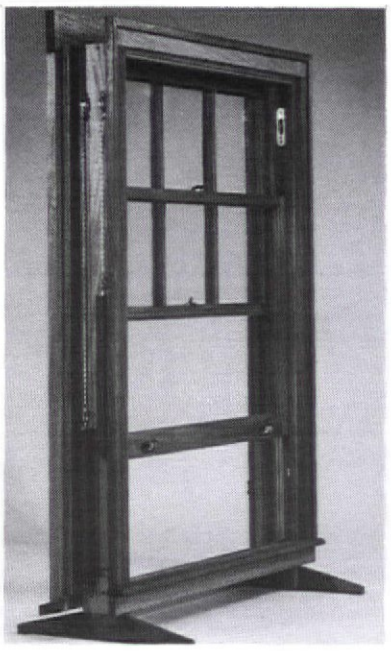
For this supplier listing of Wood Doors & Entries manufacturers — see pp. 42-46 — the Editors selected 51 (from the 199 companies queried) that seemed to have high standards for manufacturing and joinery, and will respond to custom requests. — *JSL*

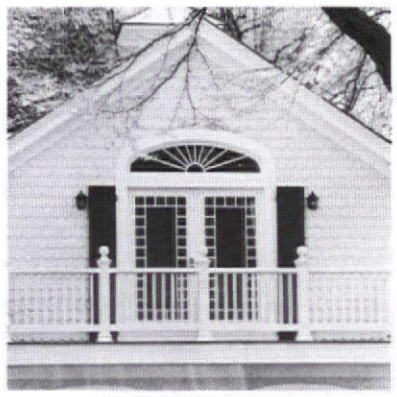
Instant Access to Product Literature for DOORS & HARDWARE

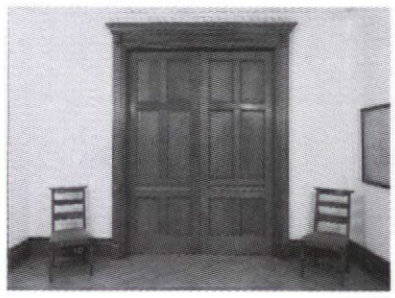
If your office qualified to receive the 1994 TRADITIONAL BUILDING CATALOG, you'll find prefiled product literature there for the following suppliers of traditional Wood Doors, Entries, and Hardware:

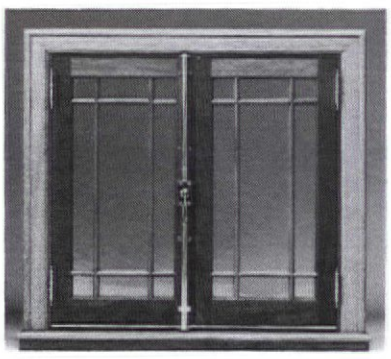
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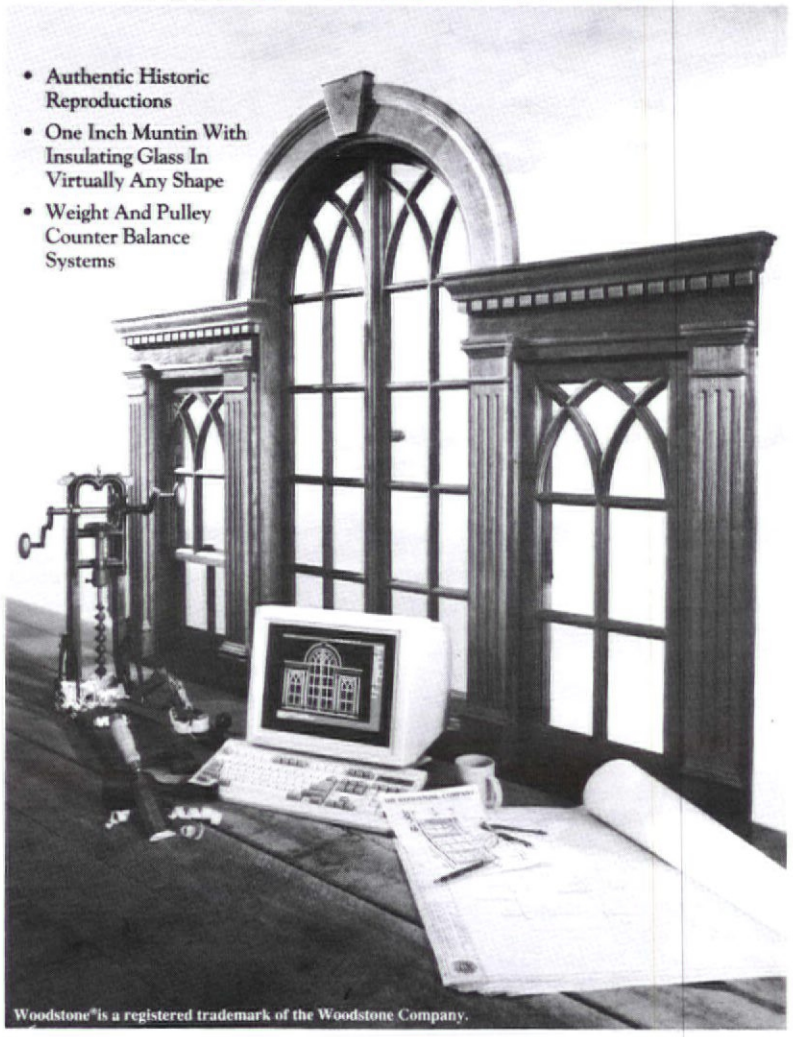
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WRITE IN NO. 964

TRADITIONAL & CONTEMPORARY
WOODEN WINDOWS & DOORS

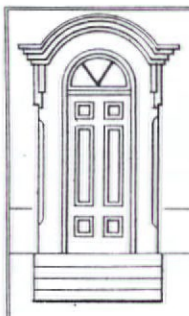
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WRITE IN NO. 843



TRADITIONAL BUILDING's WOOD DOORS & ENTRIES *SourceList*

CSI# 08210

✖ COMPILED BY JUDITH SIEGEL LIEF

COMPANIES	SPECIALTY	Literature	TYPES OF DOORS: Paneled	Carved	Screen/Storm	Louvered	French	Pocket	Fire-Rated	Casings & Moldings	Entryways	Other	Interior/ Exterior	% Custom
American Custom Millwork, Inc. **P.O. Box 3608, Dept. TB** **Albany, GA 31706** **912-888-3303**	1-3/4 in and 2-1/4 in. interior and exterior doors, including raised panel, Colonial, French, and special doors using stave core lamination to prevent warping. Also, bevel and leaded glass. Woods include poplar, oak, cherry, walnut, mahogany, and ash.	Free *Write in No. 678*	✖				✖	✖		✖	✖		I&E	95%
Arte De Mexico **1000 Chestnut Street, Dept. TB** **Burbank, CA 91506** **818-753-4559**	Among the Mexican imports of both salvaged elements and newly fabricated are carved doors (from haciendas, churches, and barns), wrought iron furniture and lighting and lots of other elements.	Free		✖							✖		I&E	0%
Beveled Glass Works **23715 W. Malibu Rd., Suite 351, Dept. TB** **Malibu, CA 90265** **800-421-0518, 310-456-3201**	Supplies handmade leaded, beveled glass for doors, windows, and room dividers in both standard (stock) or custom sizes. Also, doors and entryways in oak, mahogany, Douglas fir, and maple.	Free *Write in No. 48*	✖				✖			✖			I&E	50%
Boise Moulding & Lumber **116 East 44th Street, Dept. TB** **Boise, ID 83714** **208-322-6066**	Large custom architectural millwork shop produces hardwood and softwood moldings in any profile and wood species. Also, doors, windows, paneling, stairways, mantels, and flooring.	Free *Write in No. 317*	✖	✖	✖	✖	✖	✖		✖	✖	Circle transoms, curved moldings	I&E	100%
Building Block **550 West 30th Street, Dept. TB** **New York, NY 10001** **212-714-9333**	Company produces traditional rail-&-stile doors with blind mortise-&-tenon joinery, raised panel, arched top, French, custom or historic replication, paint grade, fire rated, exotic hardwoods.	Free	✖		✖	✖	✖	✖	✖	✖	✖		I&E	95%
Capri Woodworking, Inc. **133 E. Carmans Rd., E., Dept. TB** **Farmingdale, NY 11735** **516-694-7717**	Custom architectural woodworkers specializing in wood doors in all species (solid or stave core) with custom stile-&-rail, louver, and muntins to match existing or drawn specs; finishing and installation.	Free *Write in No. 306*	✖		✖	✖	✖	✖		✖	✖	Wood & glass partitions, interior woodwork	I&E	100%
Caradco Corporation **201 Evans Rd., Dept. TB** **Rantoul, IL 61866** **217-893-4444**	Manufactures both standard divided-lite windows and sliding doors and windows with custom shapes and lite patterns. Appropriate for residential, commercial, and government projects; installation.	Free					✖				✖	Patio	E	10%
Chautauqua Woods Corp. **P.O. Box 130, Dept. TB** **Dunkirk, NY 14048** **716-366-3808**	Manufacturers of furniture-quality wood doors and entryways; 33 styles sized to order or built to custom designs. Full art-glass studio; molding packages available.	Free *Write in No. 965*	✖	✖		✖	✖	✖		✖	✖	Special shapes, art glass	I&E	60%
The Combination Door Co. **P.O. Box 1076, Dept. TB** **Fon du Lac, WI 54936** **414-922-2050**	Manufacturer of doors in oak, pine, and poplar; interior raised-panel and French doors in yellow poplar. All doors feature 1-in. thick panels and beveled glass.	Free	✖		✖		✖	✖					I&E	10%
Coppa Woodworking **1231 Paraiso Ave., Dept. TB** **San Pedro, CA 90731** **310-548-4142**	Offers kits for Adirondack furniture and carries 90 styles of wood doors in a variety of thicknesses. Species include pine, Douglas fir, mahogany, and oak. All sizes and finishes; arched tops available.	Free *Write in No. 960*			✖									80%
Creative Window Systems **4991 West U.S. 20, Dept. TB** **Michigan City, IN 46360** **219-879-2170**	Manufacturers of virtually any size or shaped custom entry system; also, leaded glass, design consultation, various wood types.	Free *Write in No. 207*	✖	✖			✖				✖	Leaded glass, design		100%
Cumberland Woodcraft Co., Inc. **P.O. Drawer 609, Dept. TB** **Carlisle, PA 17013** **717-243-0063**	Their complete line of architectural and period millwork includes screen and storm doors in western hemlock and hardwood doors, in northern red oak or Honduran mahogany. Custom sizes and styles a specialty.	Free *Write in No. 131*	✖	✖	✖						✖	Architectural millwork	I&E	25%
Door-Ways **281 Scenic Rd., Dept. TB** **Fairfax, CA 94930** **415-453-5275**	One-of-a-kind, site-specific entries or interior doors in any solid hardwood with blind mortise-&-tenon joinery. Designs from Arts & Crafts to contemporary.	Free *Write in No. 171*	✖					✖			✖	Arched doors, leaded or etched art glass, custom brass handles, wood mosaics	I&E	100%
Drums Sash & Door **Box 207, Dept. TB** **Drums, PA 18222** **717-788-1145**	Custom millwork company specializes in producing replacement doors and windows in all styles. Also offers special flush doors with 1/4-in. veneers.	Free *Write in No. 114*	✖		✖	✖	✖			✖	✖		I&E	100%
Dulaney & Co., Inc. **P.O. Box 52, Dept. TB** **Alton, IL 62002** **618-465-0323**	Victorian interior and exterior doors, fireplace mantels, stair parts, porch columns, balusters, and rails.	Free	✖		✖		✖	✖		✖	✖	Victorian reproductions	I&E	70%
Executive Woodsmiths, Inc. **215 Foster Ave., Dept. TB** **Charlotte, NC 28203** **704-527-9090**	Custom crafted front-entry pediments and entablature on fluted pilasters, all in redwood. Classically proportioned broken scroll pediments and grand molding surrounds.	Free *Write in No. 932*	✖							✖	✖		I&E	100%
Grant Wood Specialties **1808 Industrial Rd., Dept. TB** **Nampa, ID 83687** **800-456-3667, 208-465-7334**	Solid hardwood doors and custom entryways in oak, ash, cherry, mahogany, walnut, and poplar. Also, custom hand soldered, leaded, and beveled glass for custom doors.	Free	✖	✖		✖	✖	✖		✖	✖	Transoms, leaded glass	I&E	100%
Hahn's Woodworking, Inc. **646 W. 1st Ave., Dept. TB** **Roselle, NJ 07203** **908-241-8825**	Specializes in custom-produced, traditionally styled wood garage doors, including radius top doors. Woods include Honduras mahogany, red oak, cypress, cedar, and redwood. Also, overhead operating doors in 'barn door' styles.	Free *Write in No. 664*										Garage doors	E	100%
Hutton Cabinetry **706 W. State St., Dept. TB** **Saint Johns, MI 48879** **517-224-9457**	All types of custom cabinetry and casework, such as doors, kitchen cabinets, woodwork, and door and window casings.	Free	✖			✖	✖			✖	✖		I&E	100%
Industrial Millwork **West Highway 36, Dept. TB** **Seneca, KS 66538** **913-336-6001**	Custom doors in red oak, mahogany, cherry, poplar, birch, and maple. The fire-resistant doors have Warnock Hersey 20-min. label. Also, wall paneling.	Free *Write in No. 702*		✖		✖	✖	✖	✖		✖	Columns		60%

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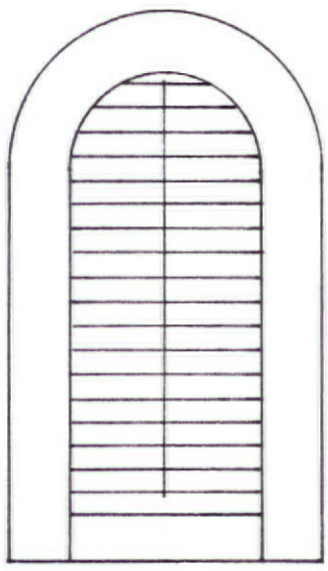


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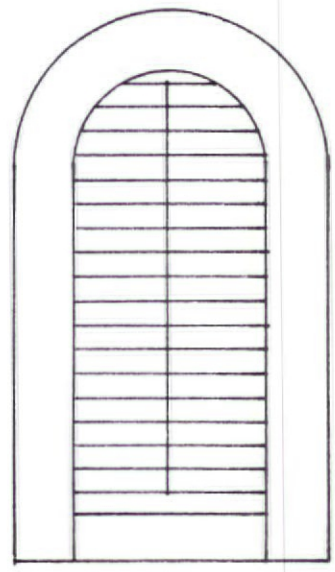
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WOODWORKING, INC.

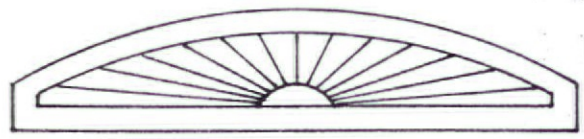
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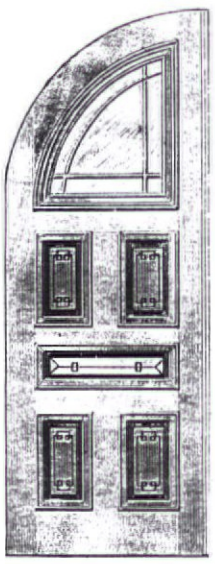


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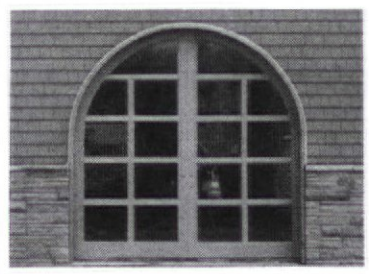
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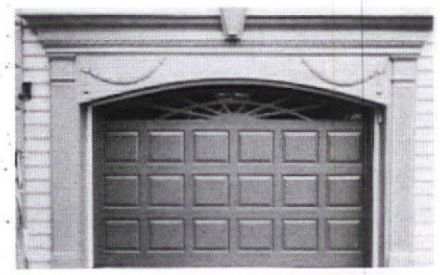
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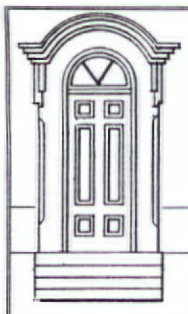
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TRADITIONAL BUILDING's WOOD DOORS & ENTRIES *SourceList*

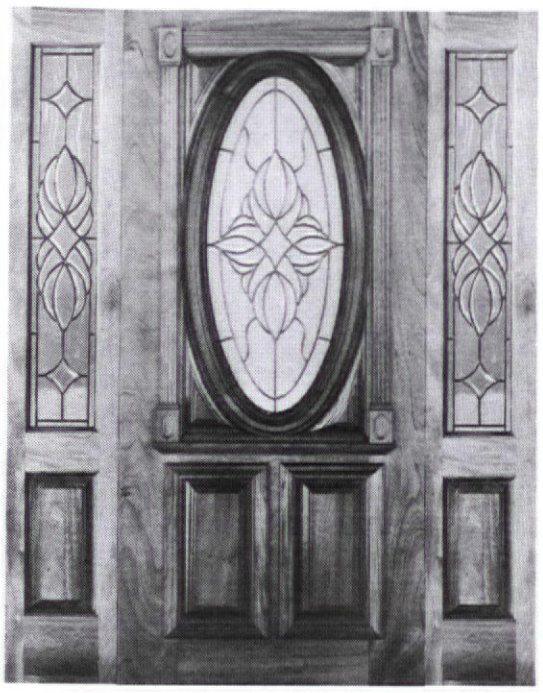
CSI# 08210

✖ COMPILED BY JUDITH SIEGEL LIEF

COMPANIES	SPECIALTY	Literature	TYPES OF DOORS										Interior/ Exterior	% Custom
			Paneled	Carved	Screen/Storm	Louvered	French	Pocket	Fire-Rated	Casings & Moldings	Entryways	Other		
International Wood Products **10883 Thornmint Rd., Dept. TB** **San Diego, CA 92127** **619-673-3667**	A wide range of door styles in oak, mahogany, cherry, or poplar using mortise & tenon construction. Also, leaded glass and authentic hand carving.	Free	✖	✖			✖			✖	✖		I&E	50%
J.B. Sash & Door Company **280 Second St., Dept. TB** **Chelsea, MA 02150** **617-884-8940**	Paneled, screen and storms, French, entryways, and circle-top doors in sugar pine; custom sizes.	Free	✖		✖		✖				✖	Segment and circle tops	I&E	30%
Jennifer's Glassworks **4875 S. Atlanta Rd., Dept. TB** **Smyrna, GA 30080** **800-241-3388, 404-355-3080**	This company specializes in beveled glasswork for doors and offers a range of art glass techniques for commercial applications.	Free *Write in No. 848*	✖				✖				✖	Art glass	I&E	50%
Johnson Millwork, Inc. **Quarry Hill Rd., Dept. TB** **East Hampton, CT 06424** **203-267-4693**	Classic custom entries, doors, and windows since 1950. Glued mortise-&-tenon joinery, solid or staved stiles-&-rails, custom sizes, thicknesses, and species. Circular and elliptical work a specialty.	Free *Write in No. 108*	✖				✖			✖	✖	Leaded transom sash and side lites	I&E	100%
Kenmore Industries **One Thompson Sq., Dept. TB** **Boston, MA 02129** **(617) 242-1711**	Federal and Georgian style entryways in over 20 styles.	Free	✖	✖							✖	True divided lite transoms	E	20%
Kestrel Manufacturing **28 W. Main St., Dept. TB** **Elverson, PA 19520** **610-286-5341**	Louver doors fabricated using pegged mortise-&-tenon joinery in kiln-dried northern American tulip poplar and western red cedar. Doors come fully assembled or in knocked-down kit form.	Free *Write in No. 799*			✖	✖		✖				Wood shutters	I&E	85%
Lamson-Taylor Custom Doors **5 Tucker Road, Dept. TB** **South Acworth, NH 03607** **603-835-2992**	Small custom shop designs and builds doors and entries in styles ranging from medieval to modern, incorporating energy efficiency and the latest technology. Pre-hung doors, casements, molding to match trim are available.	Free *Write in No. 941*	✖		✖	✖	✖	✖		✖	✖	Arch-top doors, art glass, hand-wrought hardware	I&E	100%
Lange Brothers Woodwork **3920 W. Douglas Ave., Dept. TB** **Milwaukee, WI 53209** **414-466-2226**	Millwork company produces doors in any species, size, and quantity; straight or curved. Specialists in replacement work.	Free	✖		✖	✖	✖	✖		✖	✖		I&E	100%
Lincoln Wood Products **P.O. Box 375, Dept. TB** **Merrill, WI 54452** **715-536-2461**	Swing and slide patio doors with pine or aluminum clad exteriors; true divided-lite glazing.	Free					✖					Swing & slide patio doors	E	?%
Maiman Company **505 E. Trafficway, Dept. TB** **Springfield, MO 65806** **417-862-0681**	True stile-&-rail and raised- and flat-panel doors in over 70 wood species. 20-, 45-, 60-, and 90-min. wood doors and 90-min. wood jambs.	Free	✖			✖	✖		✖		✖	Transoms	I&E	100%
Midwest Architectural Wood Products **1051 S. Rolff St., Dept. TB** **Davenport, IA 52802** **319-323-4757**	Custom windows and doors with a special emphasis on historic restoration projects. AWI premium-grade construction is used with a wide variety of glazing and wood species options.	Send $2 for catalog *Write in No. 146*	✖		✖		✖	✖			✖	Transoms	E	100%
Millwork Specialties **189 Prospect Ave., Dept. TB** **Brooklyn, NY 11215** **718-768-7112**	Custom millwork shop specializing in landmark restoration doors and entryways. Commercial or residential; all species; round or arched tops.	Free *Write in No. 305*	✖	✖	✖	✖	✖	✖		✖	✖		I&E	100%
Modular Molding Company **160 Wildey St., Dept. TB** **Tarrytown, NY 10591** **914-631-2013**	This company manufactures specialty doors and windows, specializing in odd sizes, including round tops and ellipses in any hardwood or softwood.	Free *Write in No. 193*	✖	✖	✖		✖	✖		✖	✖	Sidelites	I&E	100%
Morgan Manufacturing **P.O. Box 2446, Dept. TB** **Oshkosh, WI 54903** **414-235-7170**	Manufacturer of stock panel, French, bi-fold, patio, and fire doors in oak, fir, and pine with beveled glass options.	Free	✖	✖		✖	✖		✖	✖	✖		I&E	0%
Oakwood Classic and Custom Woodworks **517 W. Commercial St., Dept. TB** **East Rochester, NY 14445** **716-381-6009**	Manufactures all wood products, including custom molding profiles, solid hardwood doors in any configuration and any species, casework, paneling, stairwork, mantels, interior shutters, wood ceilings, and complete millwork packages.	Free	✖	✖		✖	✖	✖		✖	✖	True-divided lites, custom beveled glass with lead & brass came	I&E	100%
Oak Leaves Studio **P.O. Box 2356, Dept. TB** **Carmel Valley, CA 93924** **408-659-0652**	Artistic interpretation and design of one-of-a-kind entryways evolved out of client consultation. Doors are carved in wood and cast in bronze.	Free *Write in No. 122*		✖								Custom carvings, mantels, sculpture	I&E	95%
Old World Architectural Millwork **114 Marine, Dept. TB** **Farmingdale, NY 11735** **516-755-0211**	Experienced in architectural paneling and moldings: Radius, arch, bar rails, furniture; full carving capability. Complete interior millwork packages, including bar and lobby furnishings.	Free *Write in No. 540*	✖	✖		✖	✖	✖		✖	✖			90%
Select Millwork Co. **383 East D Ave., Dept. TB** **Kalamazoo, MI 49004** **616-349-7841**	This door manufacturer offers a wide selection of panel configuration, veneer or solid wood, all species, matching interior trim, flooring, paneling, and staircasing.	Free *Write in No. 135*	✖				✖	✖		✖			I	100%
Selrite Millwork Corp. **581 Rahway Ave., Dept. TB** **Union, NJ 07083** **908-964-1555**	Paneled, carved, and French doors in red oak, white ash, cherry, central American mahogany, and white pine and poplar with leaded or brass came glass; insulated or single pane, and more.	Free	✖	✖	✖		✖			✖	✖	Leaded or brass came	E	100%
Simpson Door **P.O. Box 210, Dept. TB** **Mc Cleary, WA 98557** **800-952-4057**	Company produces a wide variety of doors with options, such as carved panels and swing-away portals. Species used are Douglas fir and western hemlock.	Free	✖	✖			✖	✖	✖		✖	Leaded glass	I&E	100%
Somerset Door & Column Co. **P.O. Box 755, Dept. TB** **Somerset, PA 15501** **814-445-9608**	Millwork shop provides high-end custom products, including solid hardwood stile-&-rail panel doors, casework and moldings, as well as classical columns in standard or custom designs.	Free *Write in No. 66*	✖		✖	✖	✖			✖	✖		I&E	100%

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We can also supply rectangular transoms with rectangular or elliptical light openings, as well as a variety of sidelight styles. Call or write for more details. You'll discover that the finest quality is also affordable. All doors are handcrafted in the United States.

Chautauqua Woods

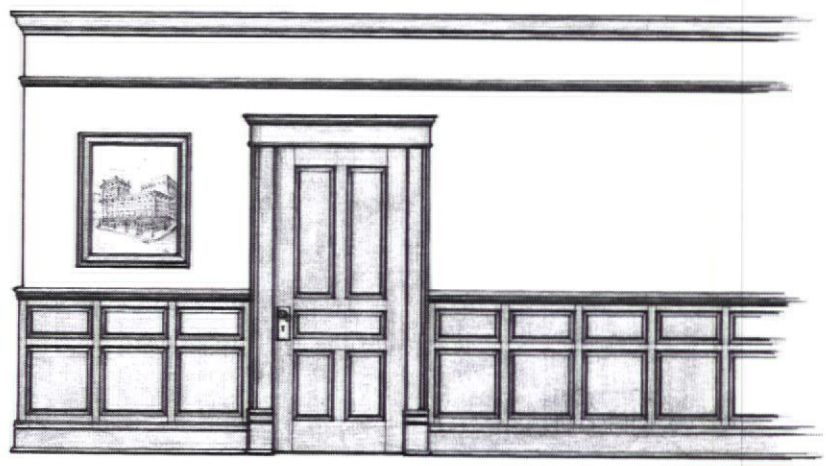
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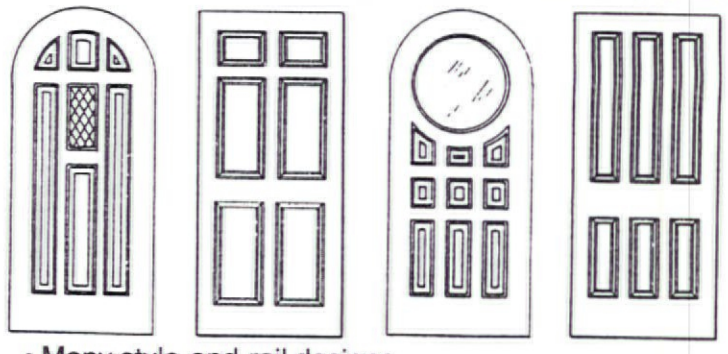


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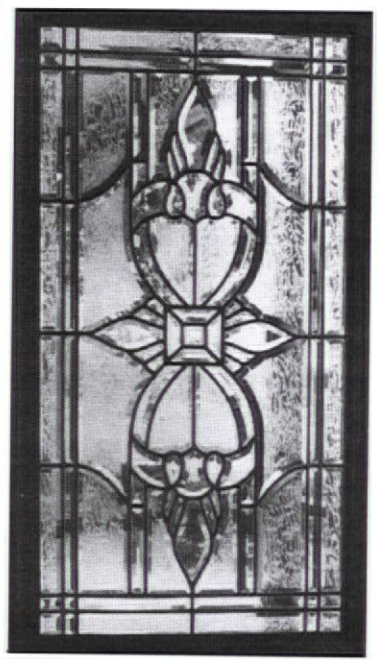


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WRITE IN NO. 171

TRADITIONAL BUILDING's WOOD DOORS & ENTRIES SourceList

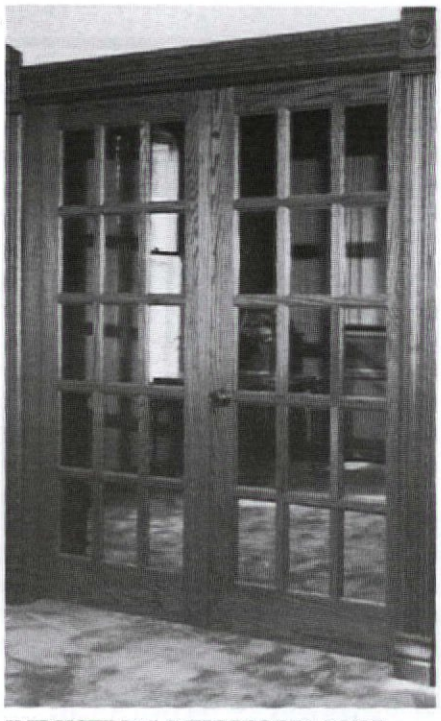
CSI# 08210

✖ COMPILED BY JUDITH SIEGEL LIEF

COMPANIES	SPECIALTY	Literature	TYPES OF DOORS: Paneled	Carved	Screen/Storm	Louvered	French	Pocket	Fire-Rated	Casings & Moldings	Entryways	Other	Interior/ Exterior	% Custom
Southwest Door Co. **219 N. Third Ave., # 108, Dept. TB** **Tucson, AZ 85705** **602-624-1434**	Cedar and pine doors, including paneled, carved, louvered, French, entryways, and casings. Also, cedar casement windows, pine flooring, and cabinet door and drawer fronts.	Free	✖	✖		✖	✖			✖	✖	Cedar casement windows, flooring	I&E	90%
Taylor Brothers, Inc. **P.O. Box 11198, Dept. TB** **Lynchburg, VA 24506** **804-237-8100**	Hand-crafted storm and screen doors since 1952. Over 30 designs, including Williamsburg, Colonial, Victorian, contemporary; tempered safety glass and charcoal colored fiberglass screens; custom sizes and designs welcome.	Free *Write in No. 154*			✖								I&E	100%
Touchstone Woodworks **P.O. Box 112, Dept. TB** **Ravenna, OH 44266** **216-297-1313**	Specialist in Victorian, country, and traditional screens/storms. Doors are made-to-order from Honduras mahogany, with interchangeable screen and tempered-glass storm panels.	Free			✖							Screen, storm		100%
Vermont Custom Doors & More **RD 1, Box 1780, Dept. TB** **Fairfield, VT 05455** **802-524-9682**	This custom door manufacturer also makes moldings, tilt-and-turn patio doors and windows, and more.	Free	✖				✖	✖		✖	✖	Side lites, transom lites & fan lites	I&E	100%
Wallis Doors **Rte. 1 Box 22A, Dept. TB** **Murray, KY 42071** **502-489-2613**	Victorian carved and stained glass doors made with blind mortise & tenon construction. Stock and custom work. Line of solid brass hardware.	Send $4 for catalog	✖	✖			✖	✖			✖	Complete entryways	I&E	50%
Wilson & McCracken, Inc. **5255 Butler St., Dept. TB** **Pittsburgh, PA 15201** **412-784-1772**	Major full-service architectural woodwork shop provides design and production of all traditional millwork. All types of wood carving, including relief, chip carving, pierced tracery, incised capital, running patterns, and sculpture.	Free *Write in No. 3*	✖	✖			✖	✖			✖		I&E	100%
Wohner's, Inc. **29 Bergen St., Dept. TB** **Englewood, NJ 07631** **201-568-7307**	Raised-panel doors in oak and mahogany; leaded and stained glass, carved doors; also available prefinished.	Free *Write in No. 559*	✖	✖			✖				✖	Carved ornament	I&E	50%
Wood Factory **111 Railroad St., Dept. TB** **Navasota, TX 77868** **409-825-7233**	Historically accurate millwork reproductions, both interior and exterior: Doors, screen doors, gingerbread, benches, gazebo parts, finials, stair parts, railings, porch parts, custom-turned lighting posts. Custom matching available.	Free *Write in No. 712*	✖		✖					✖			I&E	99%
Wood Window Workshop **839 Broad St., Dept. TB** **Utica, NY 13501** **315-732-6755**	Company produces doors and windows in all shapes, styles, and wood species. Rail-&-stile or laminated plank doors can be pre-hung, pre-finished, and fully weatherstripped. Complete millwork packages.	Free *Write in No. 964*	✖	✖	✖	✖	✖	✖		✖	✖	Restoration & insulated glass, bronze weather-stripping, hardware	I&E	100%
Woodstone **P.O. Box 223, Dept. TB** **Westminster, VT 05158** **802-722-9217**	Wood doors in any species feature: Pegged, mortise-&-tenon joinery; bronze compression weatherstripping and bronze interlocking threshold pieces; rabbeted jamb stock; oak thresholds; special shapes.	Free *Write in No. 843*	✖									Windows	I&E	100%

WOOD DOORS & ENTRIES PORTFOLIO

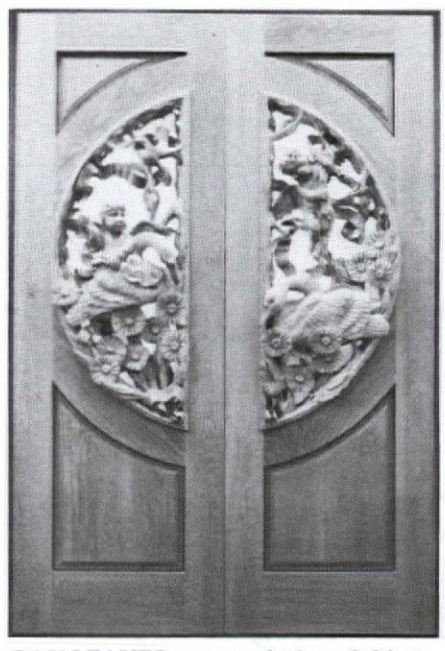
For more information on these companies, consult the SourceList on pp. 42-46.



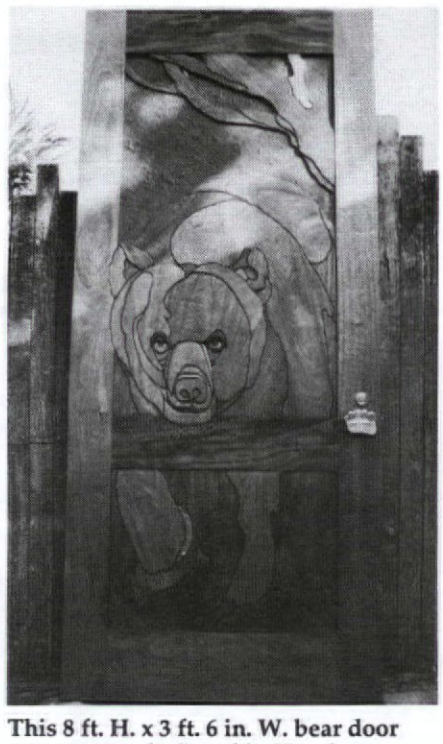
INDUSTRIAL MILLWORK CORP. crafted these 1-3/4-in. solid red oak, 15-lite French doors (Model #D-22). Different thickness and wood species are available. *Write in No. 702*



GRANT WOOD SPECIALTIES fabricated this door, #2901 RM LG-G, available in solid hardwoods with leaded, beveled glass.



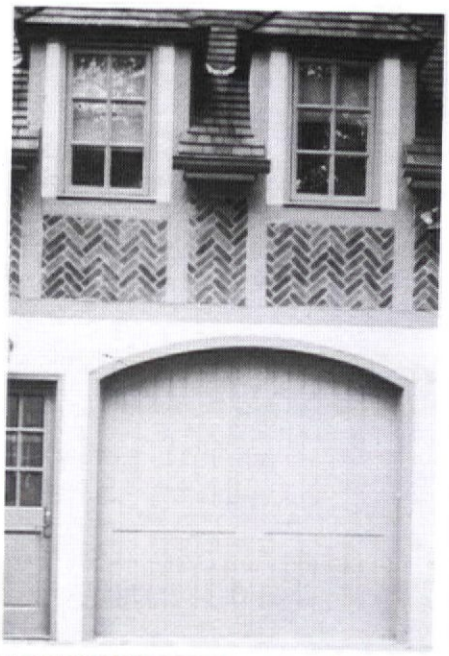
OAK LEAVES custom-designed this 6-ft. 8-in. H. x 4-ft. 6-in. W. x 6-in. D. limed white oak doors for a client who liked cherubs, swans, and daisies. Details include a stained glass window in back of the carving, cut and polished geodes (at the bottom), bells with gold-leaf balls ring when the doors are opened and closed, English wrought iron doorknobs, and an abraded gold leaf finish. *Write in No. 122*



This 8 ft. H. x 3 ft. 6 in. W. bear door was custom designed in Honduran mahogany for a private residence. Hidden surprises: A custom-fabricated brass paw handle, a faux finished background to simulate forest, matching sidelites (not shown), and, on the other side of the door, the rear view! DOOR-WAYS *Write in No. 171*

WOOD DOORS & ENTRIES PORTFOLIO

For more information on these companies, consult the SourceList on pp. 42-46.



HAHN'S WOODWORKING CO., INC., specializes in traditional wood garage doors. For example, Model HWBD-OH-VTG-A was fabricated from western red cedar, swing-out or sliding doors, waterproof glued and steel dowel pinned joints, raised panels — all in clear, select lumber. *Write in No. 664*



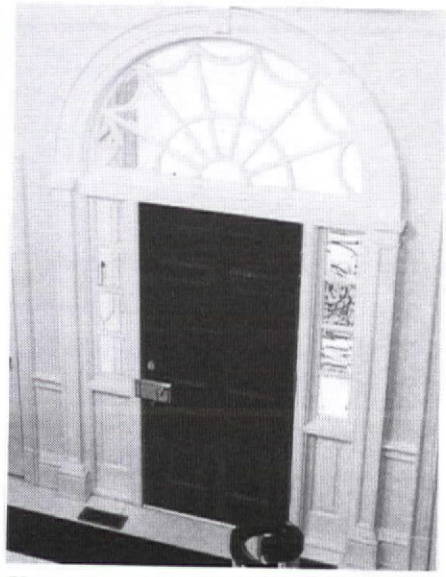
BEVELED GLASS WORKS created these transoms, sidelights, and door frames. Over 100 styles and sizes give them the flexibility to offer doors, from country to Art Deco. *Write in No. 48*



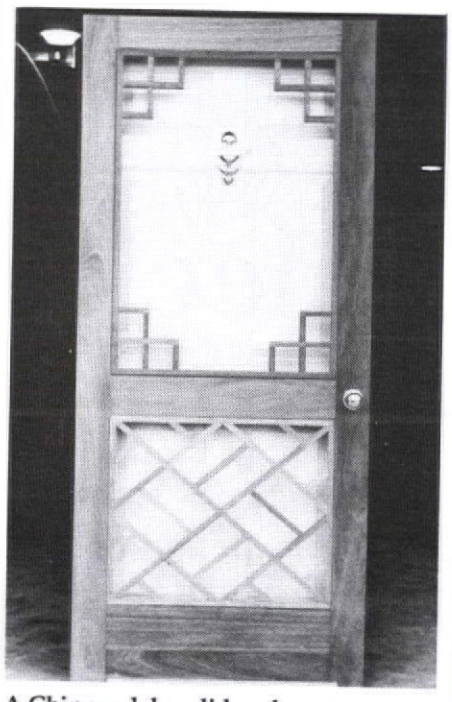
This old imported door from Mexico might also be a model for a newly crafted door. Both are specialties of ARTE DE MEXICO.



This screen door was custom made in paint-grade ash, and all the spindles were hand turned. THE WOOD FACTORY *Write in No. 712*



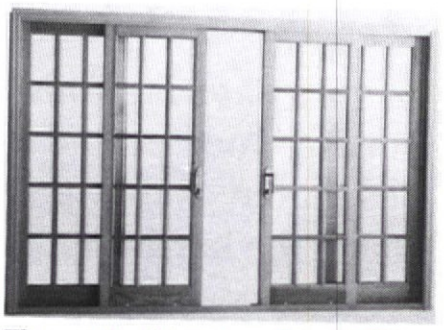
Shown is an AMERICAN CUSTOM MILLWORK, INC., raised panel front door with sidelights and fanlight. *Write in No. 678*



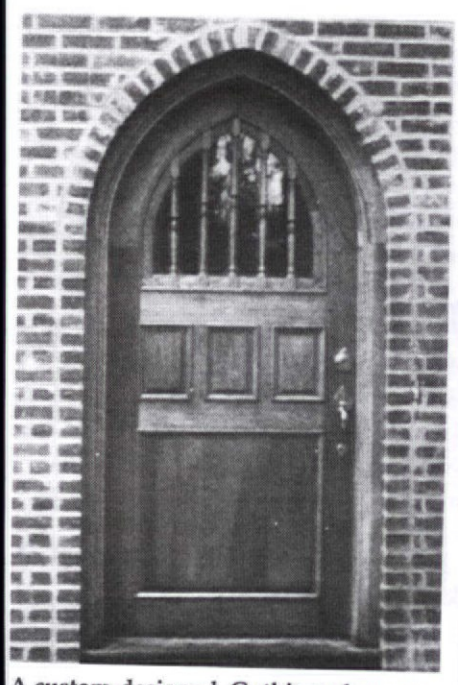
A Chippendale solid-mahogany storm/screen door is from TAYLOR BROTHERS, INC., and comes with charcoal-colored fiberglass screens. *Write in No. 154*



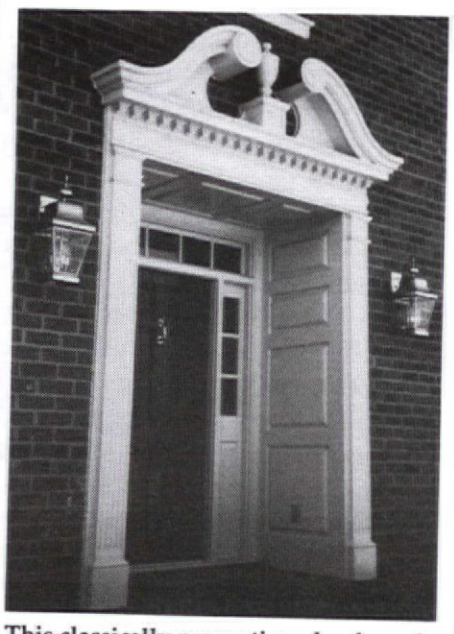
JOHNSON MILLWORK, INC., fabricated this door and entryway. Options include: Glued mortise-and-tenon construction, solid or staved stiles-and-rails, curved or elliptical windows, dentillated moldings, and sidelights. *Write in No. 108*



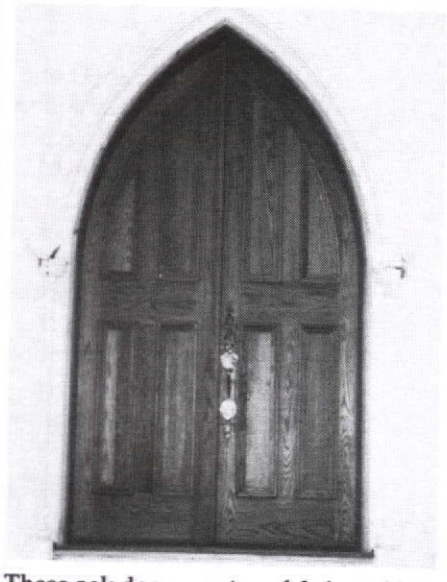
These patio sliders from CARADCO were fabricated in the style of the classic French manor and may feature true-divided lites, removable grilles, priming, insulating glass, and transoms.



A custom-designed, Gothic mahogany door with Baldwin hardware, hand-turned spindles, insulating glass, insulated raised panels, and applied moldings. WOODSTONE COMPANY *Write in No. 843*



This classically proportioned redwood door and entryway from EXECUTIVE WOODSMITHS features a broken arched scrolled pediment (available in 3 depths), fluted pilasters, and dentil blocks. *Write in No. 932*

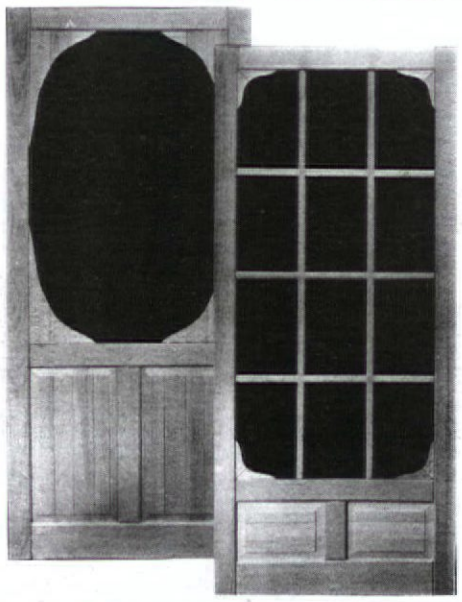


These oak doors, custom-fabricated by LAMSON-TAYLOR DOORS, are 5 ft. W x 9 ft. H. x 2-1/4 in. D. with raised moldings, flat panels, Ian Eddy hardware, and astragal jamb. *Write in No. 941*



These solid-cherry doors with custom circle-top beveled glass transoms were created by SOMERSET DOOR & COLUMN CO. *Write in No. 66*

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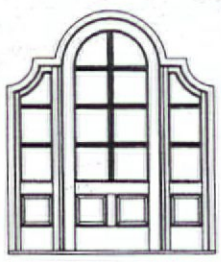
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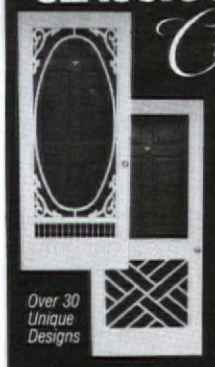
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WRITE IN NO. 702

Bedecking Doors: Where to Hobknob with the Past

Visitors entering your building may not consider whether your period door is half opened or half closed, but as they pass through, they'll certainly notice the hardware.

Choosing the right functional accessories for your traditionally styled door usually involves more than a trip to your local hardware store. To this end, we are offering a compendium of historical door hardware companies that address the wide range of mechanical and stylistic needs of our readers.

The 49 manufacturers and suppliers on the following *SourceList* were selected from 142 companies we canvassed. Some offer original antique wares, others have their own lines of period reproductions, and a number offer custom and restoration capabilities.

Besides the 10 commonly sought after items we list, these companies offer other related products, such as metal house numbers, door grilles, mailbox slots, keyhole escutcheons, vertical dead bolts, and cast iron surface-lock receivers, to name a few. The styles represented range from Spanish medieval to French Moderne, with heavy representation of Early American and Victorian styles. You will also find services like retrofitting and refurbishing of hardware for contemporary contexts.

Something to look for when shopping for reproduction hardware is the total design accuracy. William Ball, of Ball & Ball, notes that some manufacturers produce pieces that look historical in terms of materials and ornamentation but make no attempt to reproduce accurate internal mechanisms. Because of this, the knobs and locks may be positioned in the wrong places, following the dictates of the new design rather than history.

This concern with quality prompted Cirecast to formulate their own specifications for historic hardware, which they feel architects and designers should demand of any manufacturer.

Another concern is outfitting entries with hardware that complies with the new Americans with Disabilities Act. For a professional's perspective on meeting the challenges ADA poses for traditional styling, we refer you to an article by Andrea Rideout of Hardware Plus in the January/February 1994 issue of ***Traditional Building.*** — *SG*

Historic Hardware Quality Specifications

By CIRECAST, Inc., *Restoration Hardware Specialists*

1) All pieces shall be the exact size of the original in length, width, and thickness.
2) All pieces shall be made in the same way as the original, so as to produce a part that is historically accurate; i.e.., where knob escutcheon plates are made from two separate parts, they will be fabricated in the same fashion.
3) Metal alloy and color shall match original exactly.
4) Surface finish shall match documented examples of historic pieces or those designated by the historian, project architect, and/or manufacturer.
5) The manufacturer shall have a minimum of seven years experience in the manufacture of historic hardware or other metal work.
6) The manufacturer shall be able to show a minimum of ten different examples of completed jobs demonstrating historic accuracy, high quality detail, and artistic skill.
7) Castings shall be manufactured by the lost-wax investment casting process or such other process which will yield as smooth and detailed surfaces as those in the originals.
8) No substitutions in size, shape, or color of metal shall be allowed in the reproduction of builders' hardware, sculpture, or other decorative metal work, except by permission of the architect.
9) Where modifications to antique trim are needed for interfacing with modern lock sets or other apparatus is necessary, such changes must not destroy or cause distortions that would interfere with the artistic quality of the original pieces.

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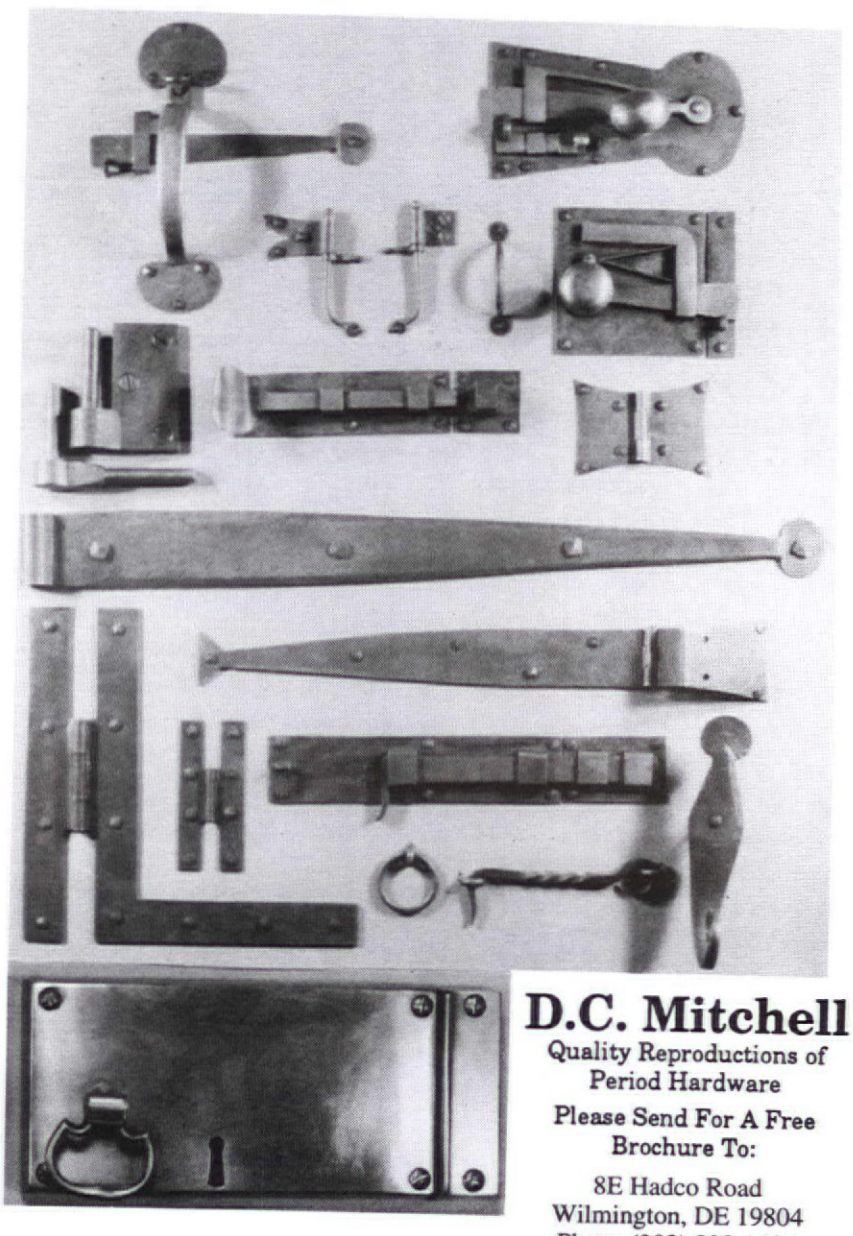
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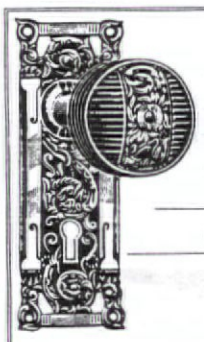
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TRADITIONAL BUILDING's DOOR HARDWARE *SourceList*

CSI# 08700

✔ COMPILED BY SHARON GARBE

COMPANY	SPECIALTY	Literature	TYPES OF HARDWARE: Latches	Knobs & Escutcheons	Mortise Locks	Box Locks	Hinges	Door Knockers	Door Bells	Push Plates	Lever Handles	Cremone Bolts	Antique/ Repro	Materials	Style
A Carolina Craftsman **975 S. Avocado St., Dept. TB** **Anaheim, CA 92805** **714-776-7877**	Replacement brass hardware for furniture and houses. Strong emphasis on turn-of-the-century designs. Company sells only from their catalog and has 2,000 items stocked for same-day shipping.	Free *Write in No. 424*; complete catalog $5, refundable	✔	✔	✔		✔	✔	✔	✔	✔	✔	R	Brass	T-of-C, Victorian, Early American, French
Accurate Lock & Hardware Co. **Annie Place, Dept. TB** **Stamford, CT 06902** **203-348-8865**	Custom locks and hardware for restoration and new construction; experienced with large projects, such as state capitols. Hardware reproduced, reconditioned, and refinished.	Free	✔	✔	✔	✔	✔						R	Brass, bronze, stainless steel	Early American, Art Nouveau, Victorian, European, Arts & Crafts, Traditional
Acorn Forged Iron **P.O. Box 31, Dept. TB** **Mansfield, MA 02048** **508-339-4500**	Manufacturer of a wide range of forged-iron Early American builder's hardware, including hinges, latches, slide bolts, pulls, lever handles, and shutter hardware.	Free *Write in No. 169*	✔	✔	✔		✔	✔	✔	✔	✔		R	Wrought iron, cast iron, steel	Early American
Addkison Hardware Co., Inc. **P.O. Box 102, Dept. TB** **Jackson, MS 39205** **601-354-3756, 800-821-2750**	This company, established in 1925, specializes in professional-grade power tools in addition to decorative door and cabinet hardware. (It is a certified Baldwin hardware showroom.)	Free *Write in No. 32*	✔	✔	✔	✔	✔	✔	✔	✔	✔	✔	R	Wrought iron, steel, brass, cast iron, bronze, stainless steel	Early American, Art Nouveau, Victorian, European, Arts & Crafts, Traditional, Contemporary
Architects & Artisans **P.O. Box 3095, Dept. TB** **Austin, TX 78764** **512-445-0444**	Firm designs and executes hand-forged custom doors, door hardware, and other architectural metalwork, including entryways, stairs, lighting, hearth work, and furniture. Strong Mission-style design influence.	Catalog $5	✔	✔			✔	✔		✔	✔		R	Wrought iron, steel, brass, bronze	Art Nouveau, European, Arts & Crafts
Ball & Ball **463 W. Lincoln Hwy., Dept. TB** **Exton, PA 19341** **610-363-7330**	Company manufactures historically accurate hinges, locks, latches, knockers, knobs, and levers in brass, wrought iron, cast iron, and bronze. A 108-pg. catalog of stock hardware. Custom fabrication is available.	Free *Write in No. 293*	✔	✔	✔	✔	✔	✔		✔	✔	✔	A & R	Wrought iron, steel, brass, cast iron, bronze	Early American, Victorian, European, Traditional
Blaine Window Hardware **17319 Blaine Dr., Dept. TB** **Hagerstown, MD 21740** **301-797-6500**	Manufacturer and distributor of obsolete, hard-to-find, and contemporary replacement hardware for doors and windows. Non-ferrous metal foundry and machine shop on-site.	Free	✔		✔		✔			✔	✔		R	Bronze, brass, nickel, aluminum	Utilitarian, all styles as specified
Bommer Industries **P.O. Box 187, Dept. TB** **Landrum, SC 29356** **800-334-1654**	Hinge specialists: Pivots, single and double acting spring hinges, full or half mortise, and full or half surface hinges.	Free					✔						R	Steel, brass, stainless steel	Traditional
Bona Decorative Hardware **3073 Madison Rd., Dept. TB** **Cincinnati, OH 45209** **513-321-7877**	Complete selection of door hardware in all periods and styles. Also supplies fixtures and fittings for bars (including footrails) and marble & brass drop-in and pedestal sinks.	Free	✔	✔	✔	✔	✔	✔	✔	✔	✔	✔	R	Wrought iron, brass	Early American, Victorian, European, Traditional
Bose Associates **526 Jean Lafitte Ave., Dept. TB** **Baton Rouge, LA 70810** **504-751-5701**	Specializes in sand-cast aluminum letter boxes and poles, and also offers house numbers and exterior door knobs.	Free *Write in No. 488*		✔									R	Aluminum	
Bouvet USA, Inc. **87 MacLea Court, Dept. TB** **San Francisco, CA 94103** **415-864-0273**	Decorative hardware company established in 1884, offers a wide selection of handsome door pulls, levers, bolts, knockers, and cabinet hardware. Products are made in France and adapted to U.S. standards.	Free *Write in No. 162*						✔			✔		R	Wrought iron, cast iron, forged iron, steel	European
The Brass Knob **2311 18th St., NW, Dept. TB** **Washington, DC 20009** **202-332-3370**	This shop finds and restores authentic, one-of-a-kind architectural artifacts, including lighting fixtures, fireplace mantels, porcelain sinks, and exterior ornament.	Free	✔	✔	✔	✔	✔	✔		✔	✔		A	Wrought iron, steel, brass, cast iron, bronze, glass, porcelain	Victorian, Early American, Traditional
Edward R. Butler Co., Inc. **P.O. Box 272, Dept. TB** **New York, NY 10012** **212-925-3565**	Custom manufacturer, importer, and distributor of premium-quality brass, bronze, stainless steel, and wrought iron hardware for doors, windows, and furniture. Offers hardware repair, custom finishes, and plumbing and bathroom fixtures.	Free	✔	✔	✔	✔	✔	✔	✔	✔	✔	✔	A & R	Wrought & cast iron, steel & stainless, brass, bronze, more	Early American, Art Nouveau, Victorian, European, Arts & Crafts, Traditional
Cirecast **380 7th St., Dept. TB** **San Francisco, CA 94103** **415-863-8319**	Custom top-of-the-line reproduction door and window hardware, using pattern designs from 1870-1885. Extensive experience supplying both new and refurbished hardware for state capitals, court houses, train stations, and large multi-storied buildings.	Free *Write in No. 593*	✔	✔	✔		✔	✔		✔	✔	✔	A & R	Brass, bronze, aluminum	Victorian
DEA Bathroom Machineries **P.O. Box 1020, Dept. TB** **Murphys, CA 95247** **209-728-2031**	Offers bar rails, a line of Victorian and period door and cabinet hardware, and period plumbing. Also offers restoration services for plumbing, lighting, and electrical fixtures.	Free *Write in No. 586*	✔	✔	✔		✔	✔	✔	✔	✔	✔	A & R	Cast iron, brass	Early American, Victorian
D.S. Locksmithing **220 E. 6th St., Dept. TB** **Jacksonville, FL 32206** **904-356-5396**	Bonded locksmiths offering authentic reproduction hardware of Colonial and Victorian padlocks, cabinet and door locks. Also carries a wide variety of brass hardware, lever handles, and porcelain knobs.	Free *Write in No. 192*	✔	✔	✔	✔	✔			✔	✔		R	Brass, steel, porcelain	Colonial, Victorian
Dorbin Metal Strip Mfg. Co. **2410 S. Cicero Ave., Dept. TB** **Cicero, IL 60650** **312-242-2333**	Manufacturers of door and window weatherstripping in zinc, bronze, and aluminum. Company carries a full line of thresholds and restoration weather-stripping.	Free												Brass, bronze, stainless steel, aluminum	Utilitarian styles
Elements Of Steel **32 North Main St., Dept. TB** **Newmarket, NH 03857** **603-659-2595**	Hand-forged ironwork, with a special emphasis on historically styled hinges, door hardware, and fireplace accessories.	Free *Write in No. 937*	✔		✔		✔				✔		R	Wrought iron	
Eugenia's Place **3522 Broad St., Dept. TB** **Chamblee, GA 30341** **404-458-1677**	Supplier of authentic antique hardware, such as curtain tiebacks, door knockers & hardware, hinges, door plates, rosettes, furniture hardware, and twist bells.	Free *Write in No. 431*	✔	✔	✔	✔	✔	✔	✔	✔	✔		A	Wrought iron, steel, brass, cast iron, bronze, porcelain, glass, wood	Early American, Art Nouveau, Victorian, Arts & Crafts, Traditional, Art Deco, 1950's

ORNAMENTAL IRON MATERIALS & SUPPLY CO.

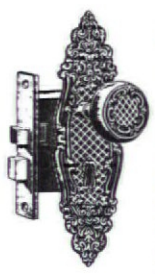


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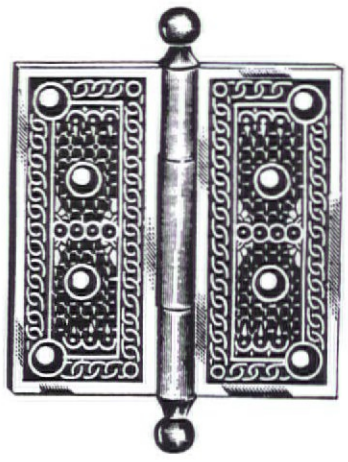
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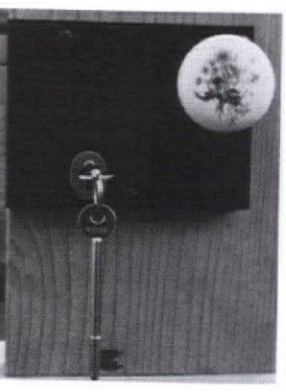
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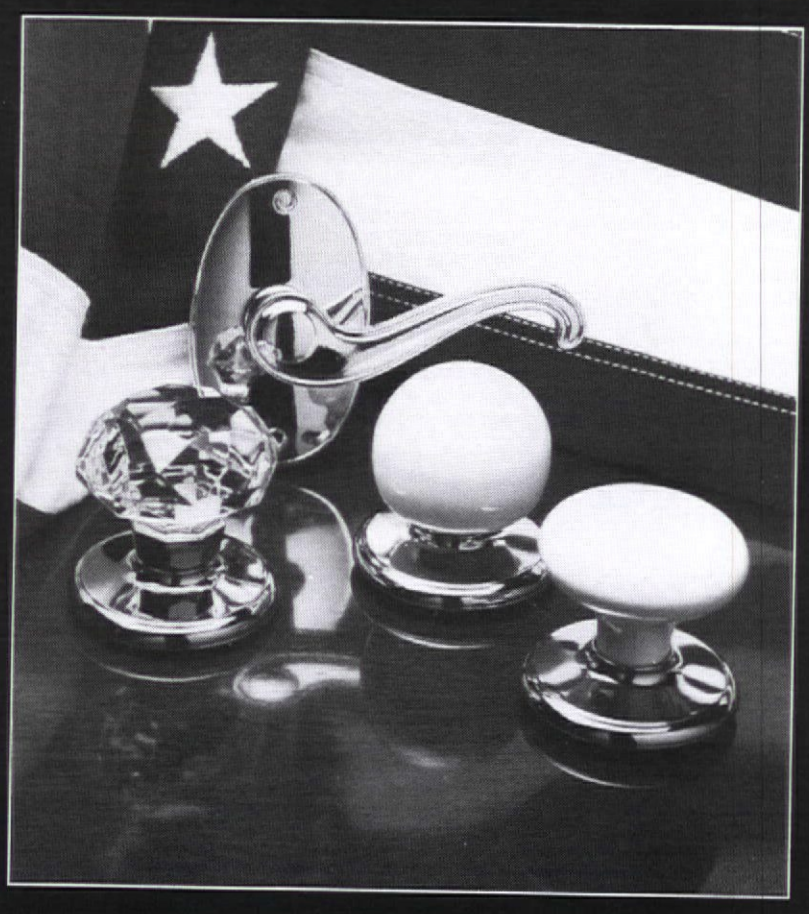


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WRITE IN NO. 170

INSTANT ACCESS TO PRODUCT LITERATURE FOR
DOORS & HARDWARE

If your office qualified to receive the 1994 TRADITIONAL BUILDING CATALOG, you'll find prefiled product literature there for the following suppliers of traditional Wood Doors, Entries, and Hardware:

ARCHITECTURAL COMPONENTS
BALL & BALL
CAVETOWN PLANING MILL
CENTER LUMBER
INDUSTRIAL MILLWORK CORP.
MIDWEST ARCHITECTURAL WOOD PRODS.
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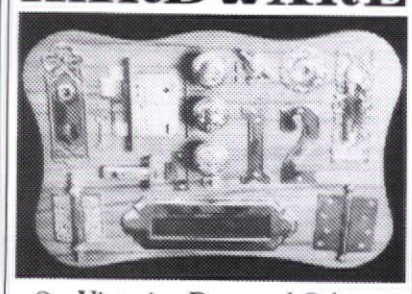
TRADITIONAL BUILDING's DOOR HARDWARE *SourceList*

CSI# 08700

✔ COMPILED BY SHARON GARBE

COMPANY	SPECIALTY	Literature	TYPES OF HARDWARE: Latches	Knobs & Escutcheons	Mortise Locks	Box Locks	Hinges	Door Knockers	Door Bells	Push Plates	Lever Handles	Cremone Bolts	Antique/ Repro	Materials	Style
G.U. Hardware **11761 Rock Landing Dr., Dept. TB** **Newport News, VA 23606** **804-873-1097**	Supplies a wide range of window and door hardware. Multi-point door locking hardware combines a traditional look with high security. Tilt-turn hardware, large sliding systems, bi-fold door systems, multiple-lock hardware for casements.	Free *Write in No. 939*			✔		✔				✔	✔	R	Steel	Traditional
Gainsborough Hardware Industries **1255 Oakbrook Dr., Ste. C, Dept. TB** **Norcross, GA 30093** **404-448-9000**	Manufacturers and distributors of genuine porcelain, leaded crystal, forged brass, timber door hardware, and other accessories.	Free *Write in No. 170*		✔							✔		R	Porcelain, crystal, brass	Victorian
Hardware Plus **701 E. Kingsley Rd., Dept. TB** **Garland, TX 75041** **214-271-0319**	Specialists in creating complete packages of vintage hardware, plumbing, architectural detailing, and accessories for major projects. Hardware meets strict commercial codes and ADA regulations. Custom fabrications available.	Free *Write in No. 652*	✔	✔	✔	✔	✔	✔	✔	✔	✔	✔	A & R	Brass, wrought iron, bronze, cast iron, porcelain, glass knobs	All styles, from Colonial to contemporary
Hinges & Handles **100 Lincolnway E., Dept. TB** **Osceola, IN 46561** **800-533-4782**	Wide selection of door hardware in period styles. Handles and levers are available in porcelain, brass, and crystal.	Free *Write in No. 948*		✔						✔	✔		R	Brass, porcelain, crystal	Victorian
I.D.A./Blaine Industries **282 Pleasant St., Dept. TB** **Concord, NH 03301** **800-370-8808**	Builders' hardware for doors, windows, cabinets, millwork. Premium-quality window pulleys in bronze, brass, or aluminum. Nonferrous metal foundry and machine shop on premises.	Free *Write in No. 851*	✔	✔	✔		✔				✔		R	Aluminum, brass, steel	Colonial
H.B. Ives Hardware **62 Barnes Park N., Dept. TB** **Wallingford, CT 06492** **203-294-4837**	Company has been manufacturing fine hardware since 1876. It offers forged door knobs and levers and door knockers in solid brass, decorative surface bolts, kickplates, and more.	Free	✔	✔			✔	✔		✔	✔		R	Brass, steel, bronze, stainless steel, aluminum	Traditional
Jado Bathroom & Hardware **4690 Calle Quetzal, Dept. TB** **Camarillo, CA 93012** **805-482-2666**	Manufactures middle to high-end forged-brass door hardware for entrance, passage, and privacy functions. Also supplies cabinet hardware and luxury faucets and bath accessories.	Free	✔	✔	✔		✔				✔		R	Brass, chrome	European, Traditional
Johnson Hardware **P.O. Box 1126, Dept. TB** **Elkhart, IN 46515** **800-837-5664**	Company specializes in pocket-door frames and hardware for folding and sliding doors.	Free *Write in No. 97*	✔				✔							Steel	Utilitarian
Katonah Architectural Hardware **180 Katonah Ave., Dept. TB** **Katonah, NY 10536** **914-232-7796**	Offers all lines of fine door hardware and accessories, consultation, specifications, restoration and reproduction of originals, refinishing and refurbishing, and custom plating. Custom designs fabricated; installation available.	Free *Write in No. 205*	✔	✔	✔	✔	✔	✔	✔	✔	✔	✔	A & R	Wrought iron, brass, stainless steel, bronze	Early American, Art Nouveau, Victorian, European, Arts & Crafts, Traditional
Kayne & Son Forged Hardware **100 Daniel Ridge Rd., Dept. TB** **Candler, NC 28715** **704-667-8868**	Offers a wide variety of hardware: Hand-forged strap hinges, dummy and wrap-around hinges, thumb-latch sets, surface bolts, sash/latch bar locks, door knockers, cast brass/bronze thumb latches, pulls, locks (mortised and face.)	Catalog $4	✔	✔	✔	✔	✔	✔		✔	✔	✔	R	Hand-forged steel, brass, bronze, copper, cast brass & bronze	Early American, Victorian, European, Arts & Crafts, Traditional
Jim Leonard Antique Hardware **509 Tangle Dr., Dept. TB** **Jamestown, NC 27282** **910-454-3583**	18th- and 19th-century wrought iron door hardware, such as latches, hinges, and slide bolts. Also various fireplace equipment: Cranes, trammels, andirons, etc.	Catalog $2	✔				✔						A	Wrought iron	Early American
Leo Custom Hardware **7532 Columbus Ave. S., Dept. TB** **Minneapolis, MN 55423** **612-861-1473**	Custom castings (investment and sand casts) for grilles, screens, door hardware, finials, and other interior metalwork. Has existing patterns and molds on hand, or will custom tools, molds, and designs on hand or will custom produce.	Send $3 for catalog *Write in No. 584*	✔	✔			✔	✔		✔	✔	✔	R	Bronze, brass	Victorian, Arts & Crafts, Art Nouveau, Mission
Lighting by Hammerworks **6 Fremont St., Dept. TB** **Worcester, MA 01603** **508-755-3434**	Colonial reproduction door hardware — forged-steel latches, hinges, knockers — as well as solid copper and brass reproduction Colonial post and wall-mounted lanterns.	Free *Write in No. 604*	✔				✔	✔					R	Steel	Early American
Maguire Iron Corp. **215 22nd St., Dept. TB** **Richmond, CA 94801** **510-234-7569**	Antique reproduction builders' hardware in iron and other metals; locks and accessories. Over 1,000 pieces for door, window, cabinet, and gate hardware; 150 matching locks and latches. Custom capabilities.	Free *Write in No. 760*	✔	✔	✔	✔	✔	✔	✔	✔	✔	✔	R	Wrought iron, brass, bronze, pewter, rust	Early American, Art Nouveau, Victorian, European, Arts & Crafts, Traditional, Spanish
Merit Metal Products **242 Valley Rd., Dept. TB** **Warrington, PA 18976** **215-343-2500**	Manufacturers of solid-brass door, window, and cabinet hardware. Capabilities include custom casting of original designs or reproduction hardware.	Catalog $10	✔	✔	✔	✔	✔	✔					R	Brass	Early American, Victorian, Traditional
D.C. Mitchell **8E Hadco Rd., Dept. TB** **Wilmington, DE 19804** **302-998-1181**	Authentic reproduction period door and shutter hardware, including box locks, strap hinges, shutter tie backs, and more.	Free *Write in No. 280*				✔	✔						R	Brass, iron	18th century
Nanz Custom Hardware Inc. **187 Lafayette St., Dept. TB** **New York, NY 10013** **212-274-8542**	Manufacturers and suppliers of high-end period door hardware, from 19th-c. European to Moderne and Deco styles. Expert metal finishing.	Free *Write in No. 115*	✔	✔	✔	✔	✔			✔	✔	✔	A & R	Brass, bronze	All periods
Naven Restoration Specialties **P.O. Box 19045, Dept. TB** **Portland, OR 97280** **503-245-3659**	Company offers ball-tipped hinge pins which fit Stanley hinges. It also carries restoration hardware such as Victorian handrail brackets.	Free *Write in No. 194*					✔						R	Brass, bronze, cast iron, wrought iron	Victorian, Early American
Old & Elegant Distributing **10203 Main St. Lane, Dept. TB** **Bellevue, WA 98004** **206-455-4660**	Suppliers of traditional and contemporary door hardware. Over 100 styles on display. Offers custom metal finishing; also buys and sells salvage items.	Free brochure *Write in No. 127*; binder $25	✔	✔	✔		✔	✔	✔	✔	✔	✔	A & R	Wrought iron, brass	Early American, Victorian, European, Arts & Crafts, Traditional

VICTORIAN DOOR AND CABINET HARDWARE

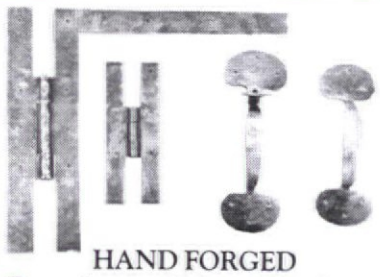


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This catalogue has complete ordering and reference information. Send $3 for each Catalogue – indicate Victorian Hardware or Bathroom Machineries.

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BALDWIN



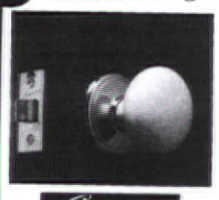
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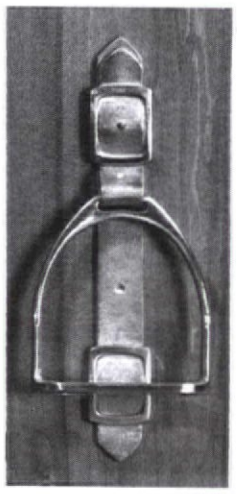
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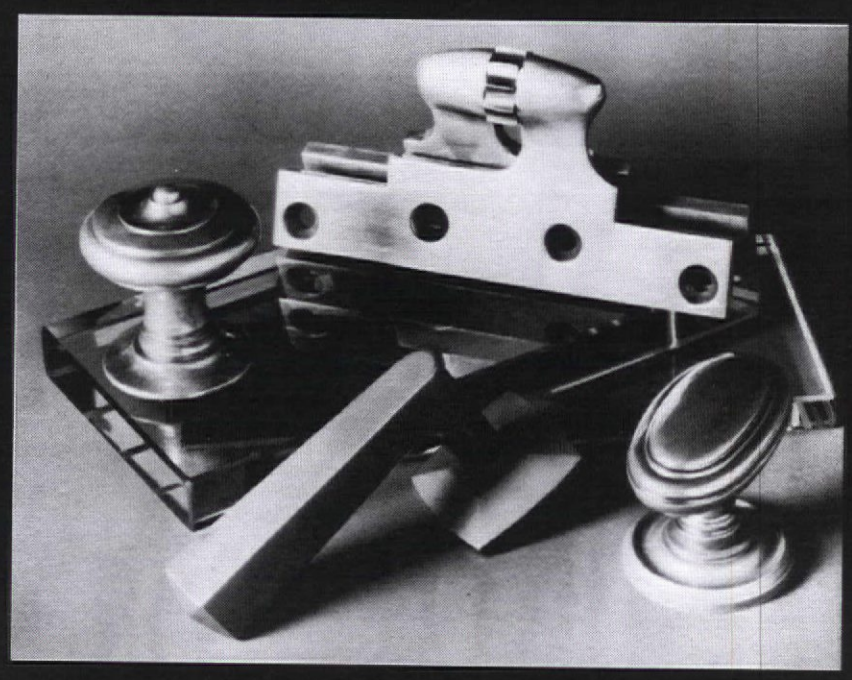
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-ARCHITECTURAL DIGEST
February 1994

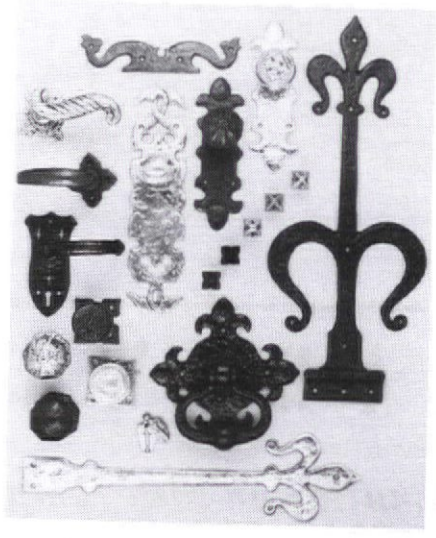


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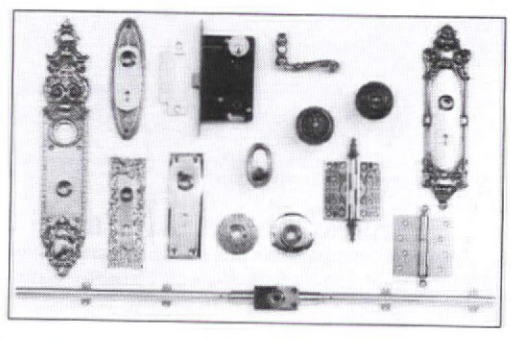
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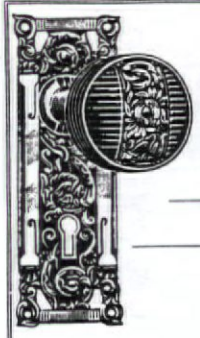
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WRITE IN NO. 424



TRADITIONAL BUILDING's DOOR HARDWARE *SourceList*

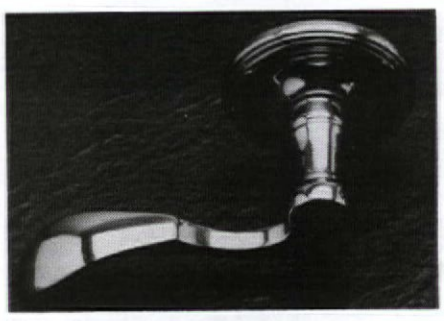
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✔ COMPILED BY SHARON GARBE

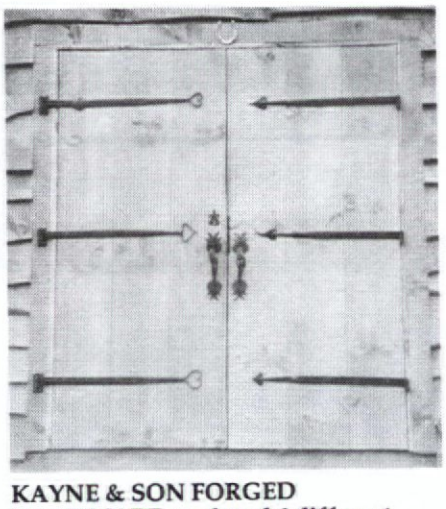
COMPANY	SPECIALTY	Literature	TYPES OF HARDWARE										Antique/ Repro	Materials	Style
			Latches	Knobs & Escutcheons	Mortise Locks	Box Locks	Hinges	Door Knockers	Door Bells	Push Plates	Lever Handles	Cremone Bolts			
Old Smithy Shop **Box 336, Dept. TB** **Milford, NH 03055** **603-673-0132**	Forged pintles and pintle hinges, sash locks, shutter holdbacks, and more. Forge or painted finishes; hinge sets can be broken.	Free brochure *Write in No. 133*; Catalog $3	✔				✔	✔		✔			R	Steel, brass, cast iron	Early American, Victorian
Ornamental Iron Materials Co. **P.O. Box 12865, Dept. TB** **Fresno, CA 93779** **209-264-8700**	Importers of locks, fasteners, and ornamental hardware for doors, gates, and fences. Offers slide and swing gate operators. Company is also a distributor for Ind.it.a.l. and Kwikset.	Free Write in No. 185	✔	✔		✔	✔				✔		R	Wrought iron, cast iron, steel, aluminum	European, Modern
Oxford Chime Works **P.O. Box 665, Dept. TB** **Ridgecrest, CA 93555** **619-384-4385**	Offers hand-crafted doorbells, door chimes, and annunciators to complement most architectural periods. Custom doorbell melodies are their specialty.	Free *Write in No. 134*							✔				R	Brass, copper, nickel, goldtone, pewter	Victorian, Arts & Crafts, Traditional
Patten Design **15581 Product Ln. #C4, Dept. TB** **Huntington Beach, CA 92649** **714-894-0131**	Works in all metals, either alone or in combination with other materials. Specializes in cast-bronze hardware and hot-forged, hand-wrought iron: Doors, hardware, gates, staircases, and lighting fixtures.	Free	✔	✔	✔	✔	✔	✔		✔	✔	✔	R	Wrought iron, steel, brass, cast iron, bronze, stainless steel, aluminum	Early American, Art Nouveau, Victorian, European, Arts & Crafts, Traditional
Period Brass **117 Foote Ave., P.O. Box 520, Dept. TB** **Jamestown, NY 14701** **800-332-6677**	Carries a line of brass hardware in Victorian, Colonial, and French styles.	Free	✔	✔	✔		✔	✔	✔	✔	✔	✔	R	Brass	Early American, Victorian, European, Traditional
H. Pfanstiel Hardware Co. **P.O.Box 640, Rt. 52, Dept. TB** **Jeffersonville, NY 12748** **914-482-4445**	Manufacturers of solid-brass decorative hardware, including door, cabinet, and bath hardware.	Free	✔	✔	✔		✔	✔		✔	✔	✔	R	Brass	European, Traditional
Red Baron's **6450 Roswell Rd., Dept. TB** **Atlanta, GA 30328** **404-252-3770**	This retail architectural antique warehouse and auction house has a wide variety of items including period door hardware.	Free *Write in No. 989*		✔			✔	✔		✔	✔		A	Wrought iron, steel, brass, bronze, cast iron, stainless steel	All periods and styles
Samuel B. Sadtler **340 S. Fourth St., Dept. TB** **Philadelphia, PA 19106** **215-923-3714**	Suppliers of reproduction box locks, in polished brass or black finish, complete with knobs, rosette, and escutcheon. Also, shutter hardware in iron, brass and steel.	Free				✔							R	Brass, cast iron	Early American
Watla Brass Company **226 Holiday Manor, #15-260, Dept. TB** **Louisville, KY 40222** **502-894-9285**	Specializes in Early American door knockers and brass cabinet hardware.	Free *Write in No. 157*						✔					R	Brass	Early American
Webster & Sons **9855 Topanga Canyon Blvd. #109** **Chatsworth, CA 91311** **818-341-2529**	Specializes in custom-made, solid-brass kick plates. Products are available in a number of scroll-top designs, plain or with custom engraving.	Free *Write in No. 160*											R	Brass	Early American, Victorian, Traditional, Art Nouveau
Woodbury Blacksmith & Forge Co. **161 Main St., Box 268, Dept. TB** **Woodbury, CT 06798** **203-263-5737**	Reproduction Early American wrought-iron door and shutter hardware, lighting fixtures, and fireplace equipment.	Free brochure; catalog $3	✔	✔			✔	✔		✔			R	Wrought iron, steel	Early American

DOOR HARDWARE PORTFOLIO

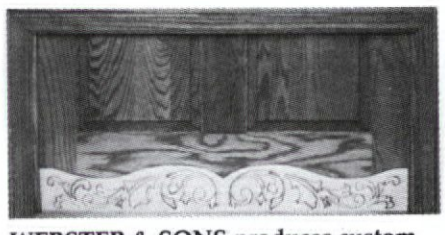
For more information on these companies, consult the SourceList on pp. 50-54.



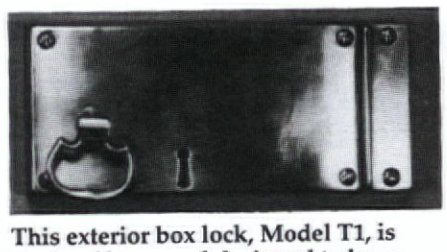
Door levers from H.B. IVES HARDWARE are available in a bright or antique brass finish, and accommodate interior doors up to 1-3/4 in. thick.



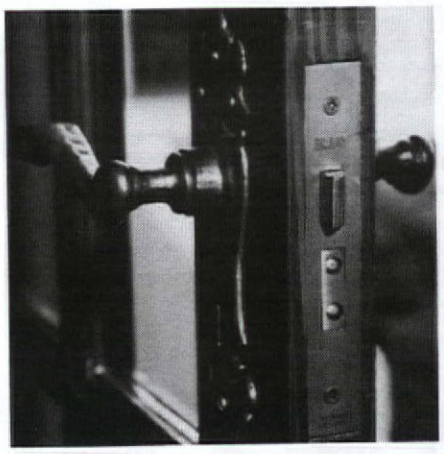
KAYNE & SON FORGED HARDWARE produced 6 different heart strap hinges for these solid wood doors. The left door has hinges with face/bolt pintles; the right door has jamb pintles. A thumb-latch set operates a mortise lock in the left door (the right door has a dummy handle.)



WEBSTER & SONS produces custom door kickplates to fit any door width. Above is an engraved brass "Victorian" model. *Write in No. 160*



This exterior box lock, Model T1, is made of brass and designed to have the appearance of an historical lock, but is as secure as a modern lock. D.C. MITCHELL *Write in No. 280*



MAGUIRE IRON CORP.'s lever handles are spring-loaded and are available in pairs or singly. The model shown above can be specified with or without a keyhole. *Write in No. 760*

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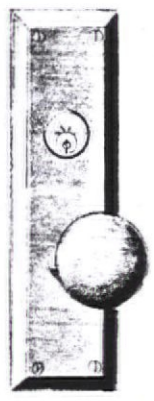


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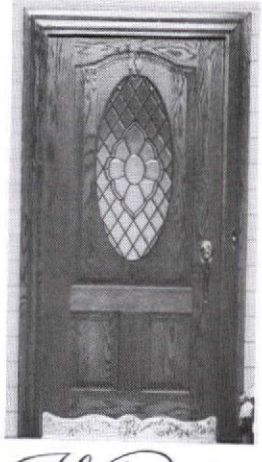
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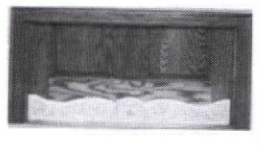
PAGE 90

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No room for a door?

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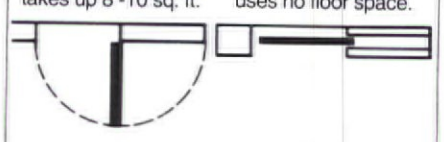
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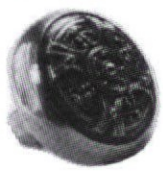
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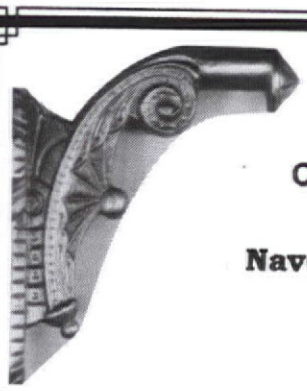


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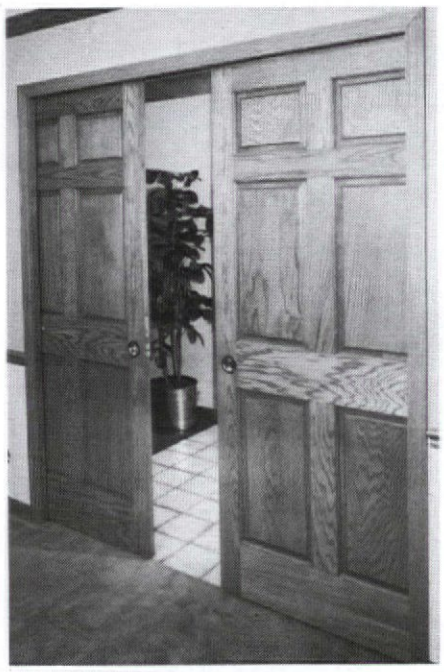


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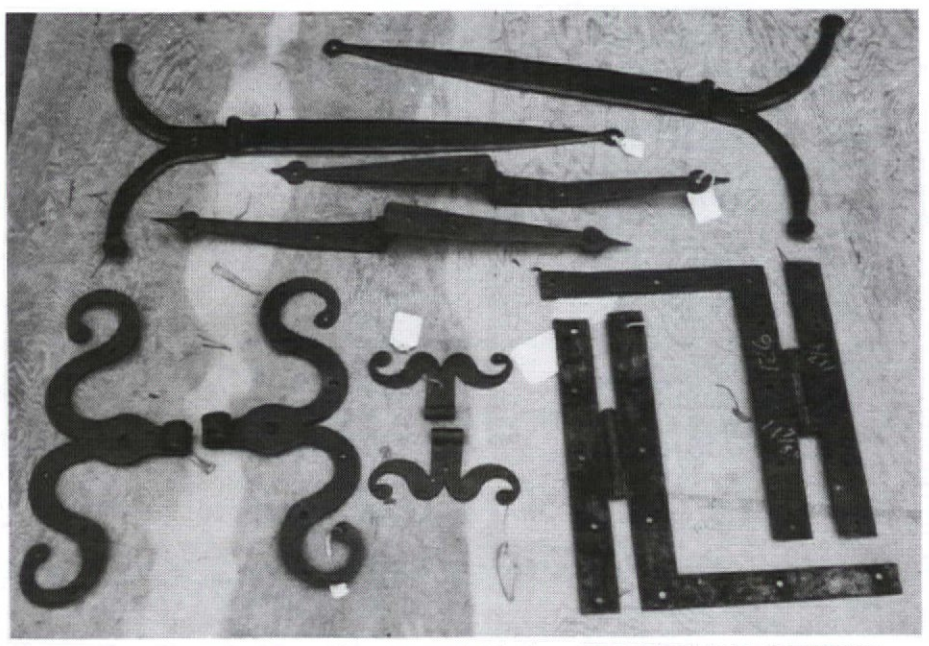
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DOOR HARDWARE PORTFOLIO

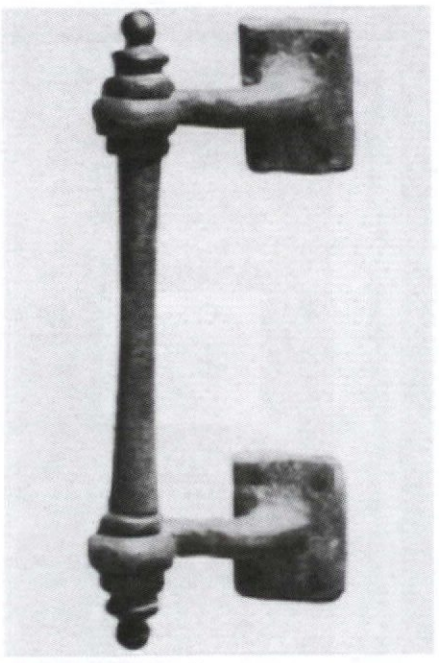
For more information on these companies, consult the SourceList on pp. 50-54.



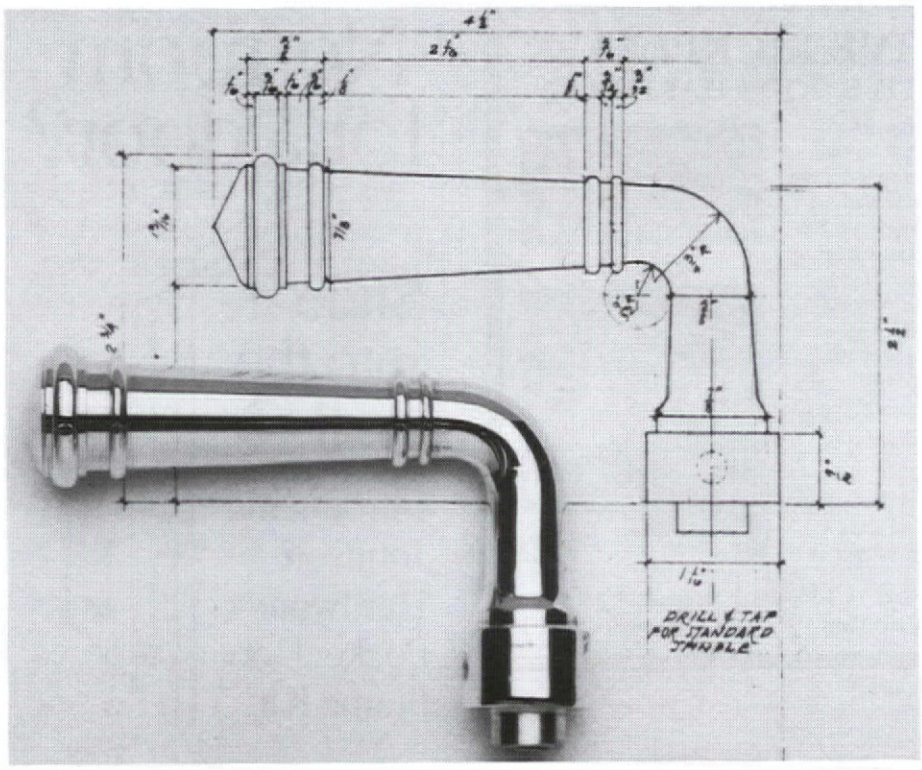
L.E. JOHNSON PRODUCTS, INC., specializes in hardware for pocket and sliding doors. *Write in No. 97*



Shown above is a selection of hinges available from JIM LEONARD ANTIQUE HARDWARE, which range from simple strap hinges to small and large ram horn hinges.



This simple, hand-wrought door pull is available from PATTEN DESIGN.



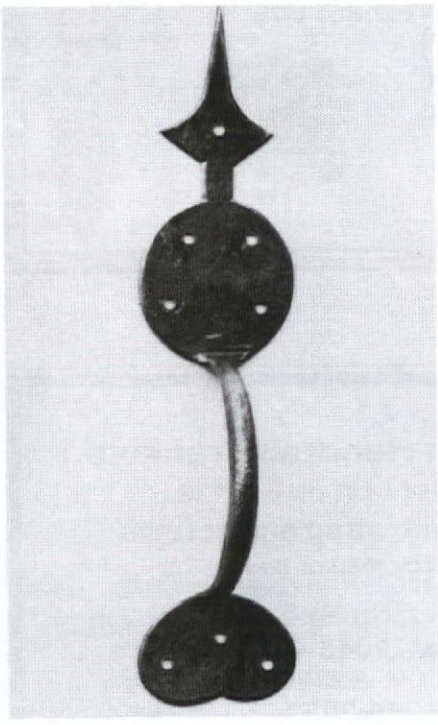
This custom-made, solid-bronze lever handle was fabricated by the E.R. BUTLER CO., INC., for an Edwardian manor house in Greenwich, CT.



A sampling of THE BRASS KNOB's restored antique door hardware.



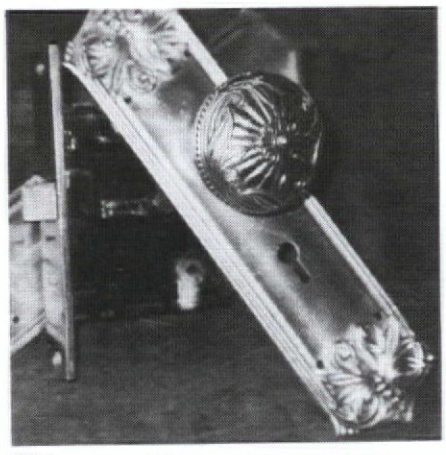
CIRECAST, INC., produces lost wax castings of historic hardware. The Arts & Crafts hinge shown above, Model H-115, is available in 4 sizes, can be ordered with a high-polish or satin finish, and includes antiqued brass wood screws. *Write in No. 593*



The above door pull is also available with a thumb latch. It is an example of the Early American door and shutter hardware reproduced by WOODBURY BLACKSMITH.



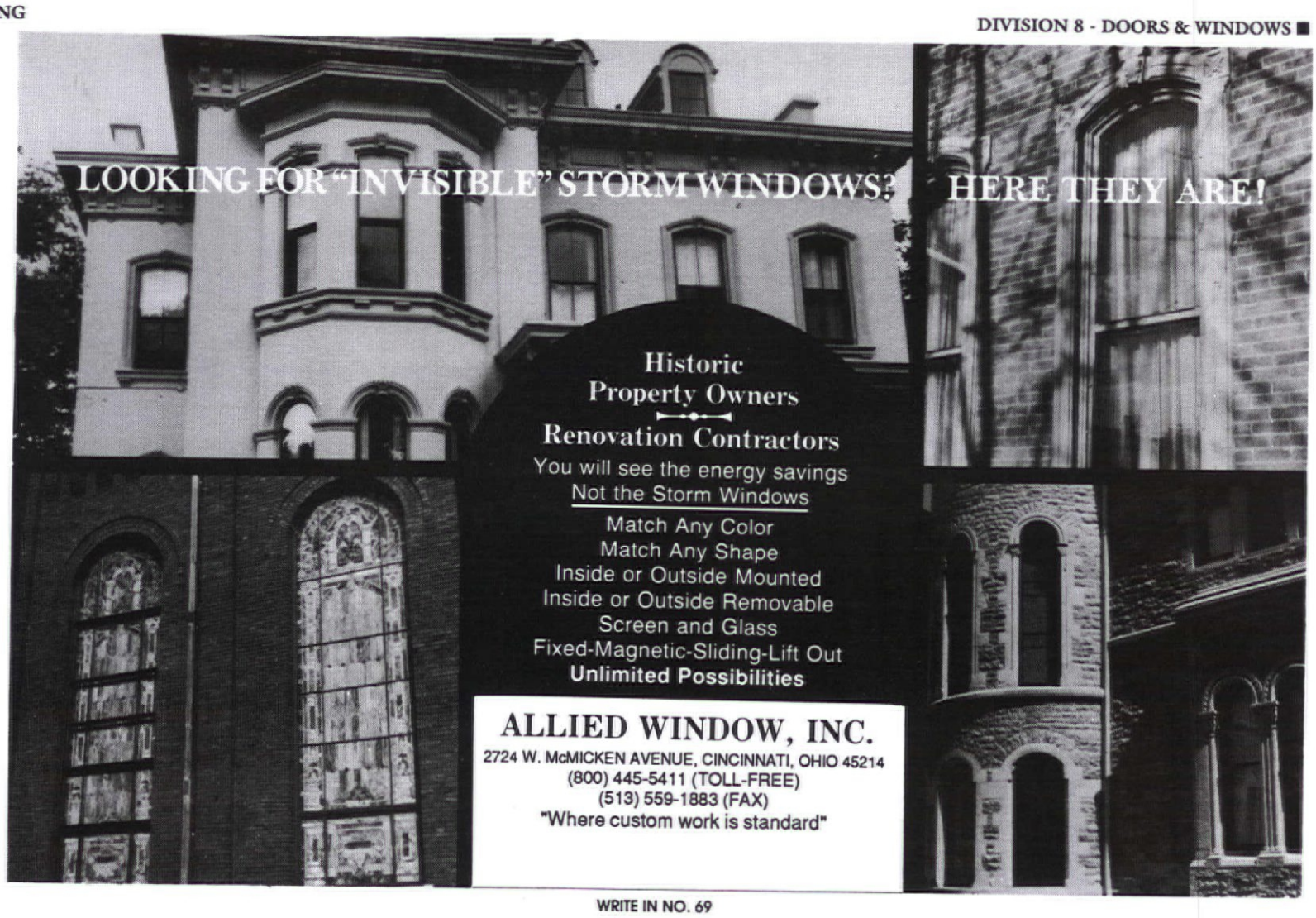
DEA BATHROOM MACHINERIES offers a wide variety of period door hardware. Shown above is the "Americana N Series" house numbers made in solid brass. The numbers are a full 5 in. tall. *Write in No. 586*



This restored Turn-of-the-Century door knob set is a charming example of the antique hardware available from EUGENIA'S PLACE. *Write in No. 431*



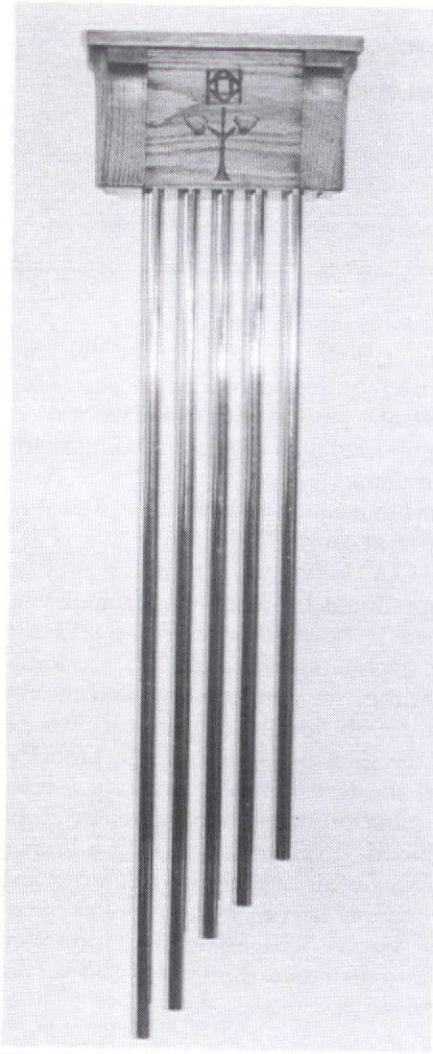
This escutcheon plate with an embossed quilting pattern is an exact replica of a 19th-century piece which required two keyholes. As modern locksmithing no longer employs a double keyhole design, the contemporary manufacturer, LEO CUSTOM HARDWARE, will eliminate one or both keyholes according to the customer's needs. *Write in No. 584*



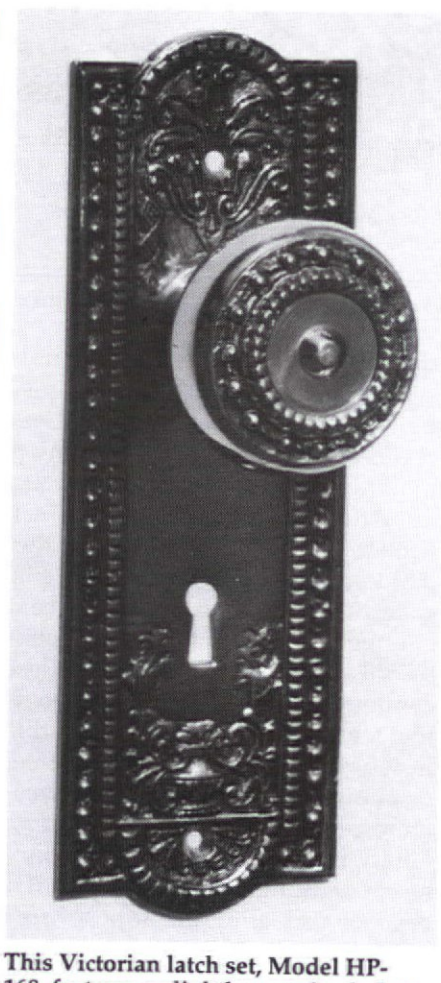
WRITE IN NO. 69

DOOR HARDWARE PORTFOLIO

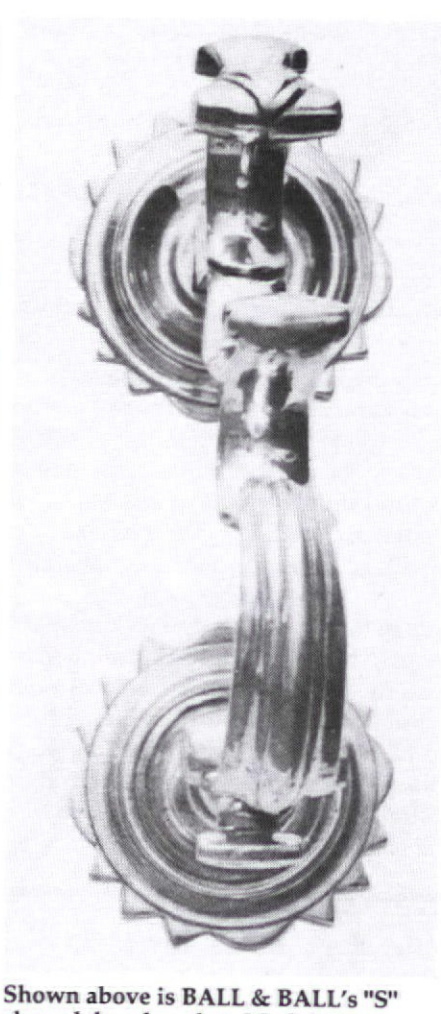
For more information on these companies, consult the SourceList on pp. 50-54.



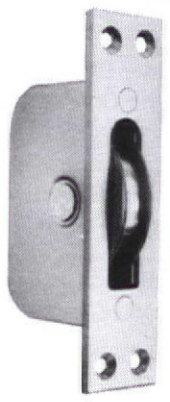
The above photograph shows OXFORD CHIME WORKS' "Craftsman Rose" doorbell case of solid oak, and features a hand-carved Arts & Crafts-inspired rose. This custom doorbell was ordered with polished brass bells and plays an Old English hymn, which features 5 chimes. *Write in No. 134*



This Victorian latch set, Model HP-168, features a slightly oversized plate to cover 2-1/8 in. borings. The design incorporates a push-button privacy lock with emergency release. It is available from HARDWARE PLUS. *Write in No. 652*



Shown above is BALL & BALL's "S" shaped door knocker, Model W209-026, which is 8-1/4 in. long, with 3 in. rosettes. The company specializes in reproducing a selection of hardware and lighting drawn from a wide period of American history. *Write in No. 293*



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COMING UP:
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Restoring Main Street

HOTELS, RESTAURANTS & PUBS

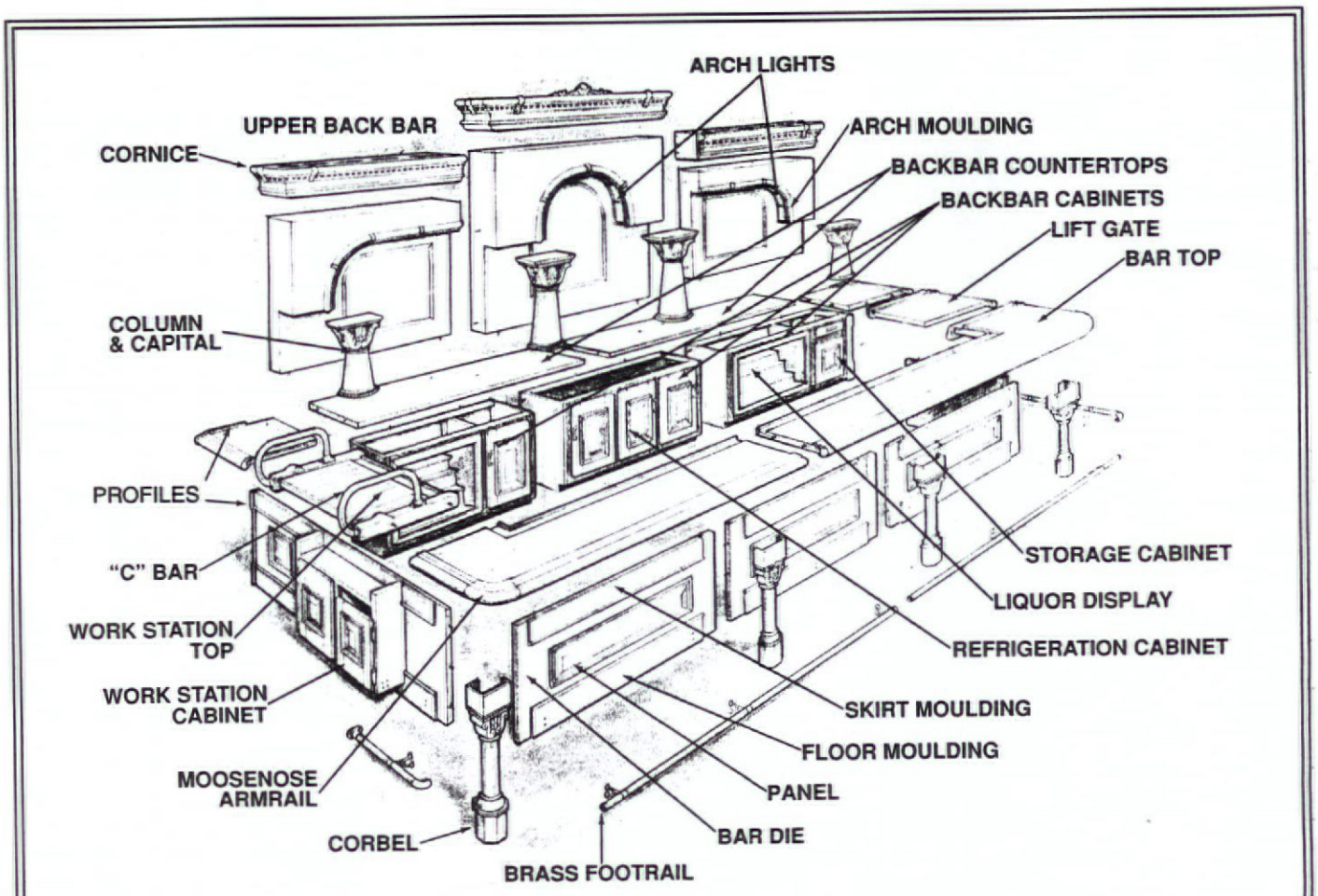
special report

CONSTRUCTING ATMOSPHERE

An Artist and Former Bartender Assesses the Trends in Hotels, Restaurants, and Pubs

BY SHARON GARBE

I feel like I'm from the George Plimpton school of journalism, editing this special report on Hotels, Restaurants, and Pubs. Besides being an avid traveler and diner, I've worked in all three areas: I was a teenage chambermaid for a summer; I tended bar in a London pub on a lark after high school; and, after getting a degree in sculpture, found myself managing a restaurant for six years. (Should *Traditional Building* ever do a piece on traditional kennels, my credentials as a former assistant dog warden might come in handy.) Despite these experiences, I must admit I hadn't realized that these businesses belong to the "hospitality industry." Nor, despite my familiarity with construction, did I know the extent to which manufacturers and suppliers of historical building products are in demand by the design professionals working in this market. Once I began looking for them, I found that period and traditional furnishings and fixtures are, in fact, the norm. These days, hospitality looks an awful lot like "those days" — only things work more efficiently.



Anatomy of a bar, reprinted by permission, Wallace & Hinz Modular Bar Systems.

Dining, beverage, and lodging are highly competitive markets that have not been doing well of late. Hotel analysts, however, are predicting an upswing in profits due to a steady rise in occupancy rates, a recent boom in meetings and conventions, the restructuring of debts, and the general paring down of waste that began in leaner times. Restaurants are reacting to America's rising health consciousness mainly through menu changes and in the trend to build smaller bars to allow for larger dining areas, as one bar manufacturer I spoke to noted. Despite the risks new facilities are being built, and to keep up with competition major renovations are being carried out.

Durability and aesthetics are key words in hospitality design. While heavy traffic is desirable from a business standpoint, the visible signs of use must be minimized. Traditional materials like tile, stone, wood, and glass not only offer longevity over vinyl, Formica, and plastic, but transcend rapidly changing fads. Used in a historical context, they tend to be a safer bet than in cutting-edge design concepts that might go out of fashion sooner than a renovation budget allows. Happily, the current trend of culling from historical styles — *the tried and true* — does not have to mean *tired and blue* installations.

"I went a hundred miles north to the Berkshires. It was April... Was I in England? Almost, but not quite. That was again and again to be my sensation, and in the Arizona desert I was to feel that I was almost but not quite in India, and in the Yosemite valley that it was not quite Switzerland. America is always throwing out these Old-World hints, and then withdrawing them in favor of America." *-E.M. Forster, "The United States"*

The slippage Forster experienced travelling around America is sort of how I feel when I go out to eat or imbibe. Only the sense of displacement includes time as well as place. Victorian mahogany bars; gilded, glazed, and marbleized walls; Art Deco railings; etched-glass dividers; schoolhouse pendant lamps; and enamel advertising signs are appropriated as props, turning wining and dining into a form of entertainment.

Design objectives for restaurants are often effected in a theatrical manner: The layout, lighting, and decor are chosen to communicate moods, create fantasies, recall other eras, locales, or epitomize certain social values. While splashy Big Concept restaurants are still being built (like two recent New York entrants: T. Rex, which features a 3-D denizen of the Jurassic period breaking through a wall; and the Harley Davidson Cafe, replete with full-sized motorcycles-as-ornament), a great many more subdued statements are being made that transport customers to less raucous milieux.

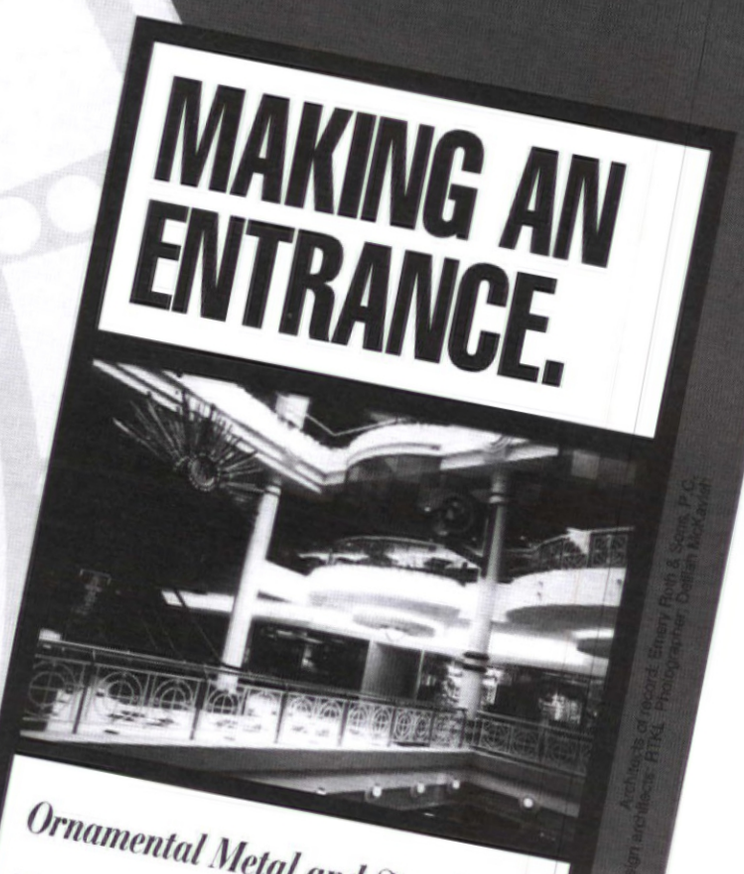
After the decadence of the 80's, it seems that caution, subtlety, and sophistication have been set loose in the culture at large. Fashions at this year's Academy Awards recalled the glamour of Old Hollywood. The 80's frenzy for collecting contemporary art is being supplanted by a mania for acquiring antiques. It's the tighten-your-belts-or-there'll- be-another-recession 90's and the design of new restaurants reflects this narrowing of the public's economic comfort zone. Customers want to feel that they're spending time and money that's not wasted. Tying into traditions through design schemes can make a restaurant seem less of a speculative venture. (It also disguises the fact that the restaurant is new and has not yet stood the test of time.) Creating a cozy atmosphere does not mean just serving up button-tufted banquettes from the family-friendly restaurants of your childhood. It can mean quoting a French bistro or an Italian espresso bar, flaunting a Gothic abundance of fabrics and rugs, or recreating the atmosphere of a country home or gingerbread bandstand. Taking a cue from the last turn of the century, where ornamentation from diverse cultures commingled eclectically into the Edwardian style, we are now creating our own movement of historical pastiche.

Even New York's East Village, which used to spawn places like King Tut's Wawa Hut, is falling into line. An offbeat example is the Tenth Street Lounge. Once a modernist parking garage, its readaptive design gives one the feeling of an old library/monastery. The envelope is a dark, high-ceilinged space. The designers didn't try to conceal the cinder block walls and steel ducts, but rather softened them with an antique wood bar, old oak reading tables, sturdy low-design wood chairs, simple black iron floor and table lamps with fabric shades, and massive candles burning on a ledge ten feet above the floor.

A different kind of theater is in play in the restaurants of the Nordstrom's Department Store chain. They are designed to recall an English pub — a quick place to stop off between floors. The pub look is conveyed through Tudor-style furnishings, and the feeling was reinforced by specifying Aged Woods' antique recycled lumber for the floors and bars. The bars were then resin coated to preserve history and cut down on maintenance. This follows the maxim of a successful restaurateur I spoke to in Atlanta: "If the customer can touch it, I

continued on page 60

Ornamental Metal



Architects of record: Sharry Plath & Sachs, P.C.
Design architects: RTKL Photographer: Dallas Naylander

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WRITE IN NO. 543

make sure it's the real thing. If it's going to be seen from ten feet away, I replicate." This principle goes for facades as well. I recently asked the owner of a new restaurant (which looks like it's been around in some incarnation or other for years) about the extent of the renovation work he had done. I was surprised to learn that the space had never housed a restaurant, and that everything was new, from the raised-panel wainscotting and Victorian-style bar to the facade. The owner installed a vernacular front window to match others on the block. Another example comes from a contractor I know who was asked to build the facade of a new restaurant out of plumb, so that it would blend in with the adjacent stores. The identity of a place is a fundamental marketing tool, and belonging is the current strategy.

A View from the Bar

Bars serve complex functions as well as concoctions. Alcohol consumption may be on the decline, but the idea of a bar as a gathering place is firmly fixed in our minds. (Even the *Enterprise* on "Star Trek: The Next Generation" has a bar, where, on occasion, Whoopi Goldberg guest-serves synthahol.) As a concept, bars are not going out of fashion. There are juice bars, snack bars, and milk bars, as well as bars that Al Capone patronized. And while there are any number of styles, the platonic ideal seems to be, simply, a wooden front and back bar with traditional detailing.

Styles of bars vary, but their purpose is singular. "Bars are income- producing machines, and efficiency of design has a direct bearing on profits," notes Tom Hinz, of Wallace & Hinz, an Arcata, Calif., firm that makes modular bar systems. The company also sells bar components, like carved capitals and columns, arch and cornice moldings, arm rails, and raised panels.

Hinz gave a persuasive example of how lucrative efficient bar design can be. After a Wallace & Hinz English pub-style bar was installed in the remodelled club bar of the Fort MacArthur Air Force Base in Long Beach, Calif., profits increased by 300 percent. The previous bar had been poorly designed making it cumbersome for the staff to service customers.

The company's long experience has shown what layouts work best in terms of profit potential. Fourteen basic bar styles, including classic linear bars, curved and angled configurations, and island types with four-side accessibility, are available. All of the configurations coordinate mixing stations, liquor displays, cooler boxes, floor-staff pickup stations, drop-off areas, and entrances to the bar, so that these "machines" are geared for optimal working efficiency. The bars come with a "critical" bar die drawing for the plumbing and an electrical one for the wall where the bar will be installed. Also, a stainless steel trash can is mounted in a cabinet lined with plastic laminate under the workstation top. The bars are shipped in crates ready for installation by a general contractor or by the company itself.

Another company that specializes in bar building is Harbour House, in Stamford, Conn. Jeff Watkins, the millwork company's president, is a man with strong opinions about bar building. Because of his company's extensive experience, they know what will and will not fly. The company turns down jobs for designs they think won't be successful. Watkins, a wood purist, noted with some despair, "Designers always want fabric and stone." Shaking his head at the mention of unconventional materials, he cautioned "You often run into trouble with metal, and marble will chip and stain," though he says the company will subcontract granite and Corian tops. But he's got a point on an aesthetic level as well. On a relatively busy night recently at The Old Town Bar in Manhattan, a friend and I went to grab a quick bite to eat. The only seats available were at its new extension, a pink marble-topped bar. The other customers were two and three deep at the original wood bar, leaving us no choice but to settle at that cold outpost. In the world of bar physics, wood has magnetic properties.

Harbour House crafts everything off site, and installation is accomplished in one day. While every job is different, Watkins says that a 16-foot bar is a good size for today's market. Ninety-nine percent of the work Harbour House does is mahogany, which has an elegant durability and a "clubby, vintage look." An average-sized bar 16- to 18-feet long with two eight-foot returns costs between $20-25,000. Harbour House will also design and produce host stations, booths, tables, chairs, wall facings, columns, and other interior millwork products.

A Southern Spectacle

Another option for outfitting a bar or restaurant is to buy old. And to find out more about what's around, I attended the 34th auction at Red Baron's Antiques in Atlanta, GA., where 21 bars were going under the hammer.

"So what's this auction like?" I asked a passenger beside me in the shuttle van from the hotel to Red Baron's. "Have you ever been to a circus?" was his response. He was wearing a checked flannel shirt and jeans, and had spent the night in his truck because the hotel was booked. Seated on my other side was a woman wearing the most incredible beaded dress I'd ever seen, and whom I later found out was the owner of John Lennon's white Phantom Rolls Royce, which she bought at the last Red Baron's auction. I realized I was in for an evening of extremes.

We were on our way to the preview which, I was informed, is not a time for serious assessing. For that you come days ahead, and take serious notes and measurements. Both of my van companions were professional dealers and knew exactly what they were there for. Tonight we celebrate, for tomorrow we buy.

Drinks were served at bars that were going to be on the block that weekend, and food was laid out on tables with price tags still attached. (In between auctions, Red Baron's is a retail antique store.) There was a mind-boggling assortment of merchandise — over 2,000 lots — that Bob Brown, the owner, assured me would be sold by Sunday evening.

Red Baron's is a family business that started as a clothing boutique run by Bob's wife and mother. When it became obvious that customers were more interested in the antique furnishings than the clothes, the Browns switched focus. Today, 22 years later, they have over 24 employees, including their son Paul, and five buyers that scour the world for architectural antiques and oddities.

The attendance of 1,200 at this auction — one of several held each year — attests to Bob Brown's proficiency at mixing business with pleasure. As one bidder who's been attending for ten years put it, "Bob takes care of you." This care includes a bounty of free food and drink, tight security, a shipping company representative on premises, and a knowledgeable staff to answer questions about the condition of the merchandise.

As for the inventory itself, a restaurateur who attends regularly described Red Baron's as his "one-stop shop." Obscuring the ceiling was a dazzling array of lighting fixtures from every period. Tiffany stained glass windows were coming and going quicker than I could keep track. There were Wurlitzers and other juke boxes, coats of armor, British telephone booths, statuary and planters, as well as an endless parade of furniture: Credenzas, mantels, tables, chairs, armoires, and the aforementioned front and back bars. Here's the fate of two of the bars (see figures A and B.). One (Fig. A), a 16-foot Brunswick triple-arch back bar, with four Corinthian capped columns, dentil molding, egg-and-dart details, and carved ribbons went for $16,500 to the Chatham Bar Inn, in Chatham, Mass. The other (Fig. B), a 27-foot mahogany back bar with a scrolled floral crest on top, egg-and-dart molding, two Ionic capped columns, and cut-glass lamp shades, was sold to a new Atlanta restaurant for $13,200.

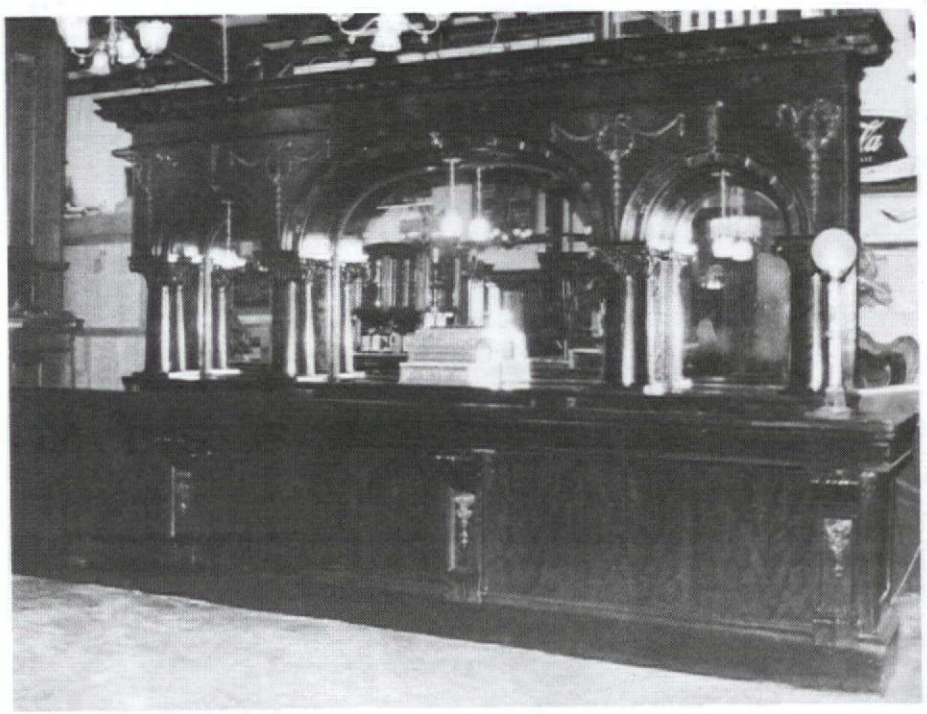


Fig. A

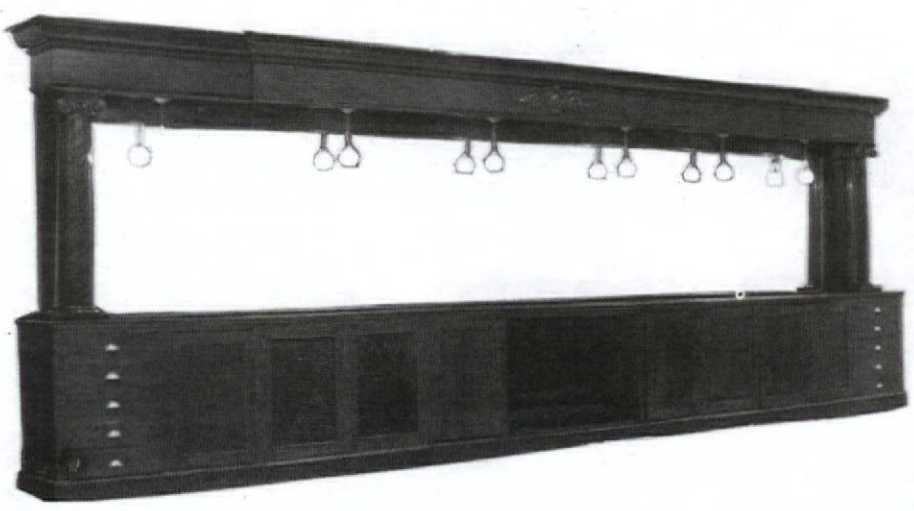


Fig. B

These prices for bars seem competitive with new construction, and in fact, it would be impossible to replicate them in this price range. However, there are additional auction expenses. The house charges a ten-percent buyers' fee, and shipping can run an additional five percent. A six-percent Georgia sales tax is added unless you have a resale number. An additional cost incurred might be customizing an existing bar to fit your space.

The admission fee for attending an auction at Red Baron's is $100. This money is applied as cash toward purchases. Food and drink are included in the admission fee.

Even if you're outbid on every item and come home empty-handed, you'll no doubt find a Red Baron's auction richly informative and entertaining. A small number of people I met were there essentially to watch, having heard from friends that it was a great way to spend a weekend.

Who's In This Report

Initially, this special report was to focus on eating and drinking establishments. We expanded it to include hotels after seeing how much they overlap with the restaurant industry, as reflected in the responses to our survey. Our questionnaire was mailed to 351 companies chosen from our database of 6,100 that offer period or historically influenced products. The names of the companies we selected as most interesting to our readers can be found in the Index on pp. 62-64, which is divided into 25 headings. Some are specific to restaurants and pubs — bars, bar backs, bar rails — most others are applicable to the needs of hotels as well, such as suppliers of lighting, wallcoverings, millwork, metalwork, art glass, etc. Contact information and a brief description of a company's specialties follow on the *SourceList* on pp. 66-70, and a portfolio of photographs, pp. 72-80, wraps up this section.

I would like to extend my thanks to Tom Hinz of Wallace & Hinz and Jeff Watkins of Harbour House for their input on the bar-building trade, and to Red Baron's for their hospitality. Contact information for all three of these companies can be found on the Supplier *SourceList*. ■

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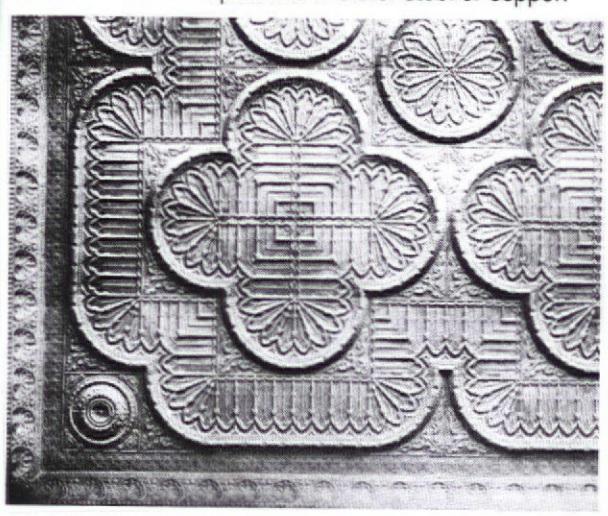
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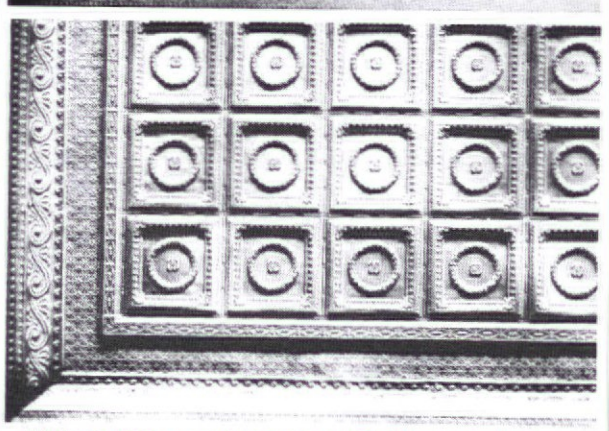
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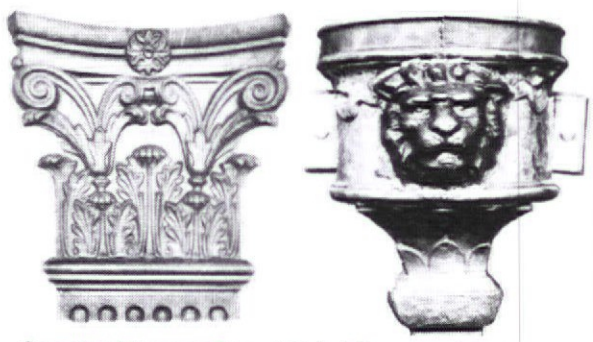


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INDEX TO PRODUCTS FOR Hotels, Restaurants & Pubs

The following companies are listed on the *SourceList* on pp. 64-70, where contact information can be found. Companies in bold type have placed ads that you can consult for additional detail. *(Page numbers can be found in the Table of Contents on pp. 3 & 4.)*

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Old World Architectural Millwork
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Bradbury & Bradbury Art Wallpapers
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Old World Architectural Millwork
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continued on page 64

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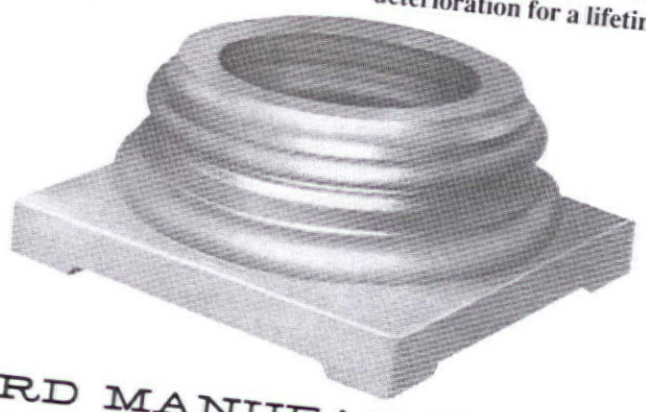
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AA-Abbingdon Affiliates, Inc. **2149-51 Utica Ave., Dept. TB** **Brooklyn, NY 11234** **718-258-8333**	Company carries 25 original designs of tin panels for ceilings and walls, and 13 cornice styles. Finishes: Unpainted or prepainted white, brass- or copper-plated, and chrome.	Free *Write in No. 892*
A&B Wood Design **P.O. Box 1199, Dept. TB** **Georgetown, CT 06829** **203-544-9871**	High-quality millwork; stock and custom moldings, casework, paneling, newels, stairs, doors, and more for both residential and commercial use.	Free *Write in No. 222*
A-Ball Plumbing Supply **1703 W. Burnside St., Dept. TB** **Portland, OR 97209** **503-228-0026**	Mail-order plumbing source for everything from porcelain resurfacing kits to showers, corner sinks, pedestal sinks, kitchen faucets, high- and low-tank toilets, clawfoot tubs, and more.	Free *Write in No. 242*
Aged Woods, Inc. **2331 E. Market St., Dept. TB** **York, PA 17402** **800-233-9307, 717-840-0330**	Authentic antique (recycled) wood for interiors: Plank flooring, stair parts, molding, and dimensional lumber for cabinetry.	Free *Write in No. 132*
American Custom Millwork, Inc. **P.O. Box 3608, Dept. TB** **Albany, GA 31706** **912-888-3303**	Embossed wood moldings — straight or curved in woods, as specified. Also offers paneling, custom doors, mantels, circular stairs, cabinetry, and more.	Free *Write in No. 678*
Amsterdam Corp. **150 East 58th St., Dept. TB** **New York, NY 10155** **212-644-1350**	Supplies ceramic tiles for kitchens, bars, and restaurant walls and floors (including non-slip for wet areas). Styles include Victorian, Dutch, French, and American.	Free
Architectural Ceramics **191 W. Olentangy St. "D", Dept. TB** **Powell, OH 43065** **614-889-6370**	Handmade ceramic tiles in white earthenware, terra cotta, and stoneware clays, 3/8 in. or 5/8 in. thick; from 1 X 1 in. to 8 X 8 in. Over 50 standard glazes for field tiles and hand- painted traditional Dutch motifs. Matching ceramic basins available.	Free
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COMPANY	SPECIALTY	Literature
Art Glass of the South Inc. **2401 Government St., Dept. TB** **Mobile, AL 36606** **205-479-3392**	Custom glass studio that designs, fabricates, hand-bevels, and restores on premises. Products include windows, decorative glass screens, and tables. All work guaranteed. Installation.	Free *Write in No. 251*
Art Home Studios **64 Huron St., Dept. TB** **Brooklyn, NY 11222** **718-383-0603**	Complete architectural sculpture studio specializing in creating and recreating detail for historic restorations and new construction. Can work from drawings. Also, 6 patterns of GRG gypsum ceiling tiles. Installation.	Free *Write in No. 643*
Authentic Designs **42 The Mill Rd., Dept. TB** **West Rupert, VT 05776** **802-394-7713**	Makers of Early American and Colonial lighting fixtures, handcrafted from American brass, copper, and Vermont maple.	64-page catalog $3
Ball & Ball **463 W. Lincoln Hwy., Dept. TB** **Exton, PA 19341** **610-363-7330**	Company manufactures historically accurate copies of 18th-, 19th-, and 20th-century interior and exterior lighting. A major supplier of historically accurate builder's hardware from the 18th and 19th c.	Free *Write in No. 766*
Barker Metalcraft **1701 W. Belmont, Dept. TB** **Chicago, IL 60657** **800-397-0129**	Wide variety of perforated metal decorative grilles in steel, chrome, brass, and copper. Also offers nickel- or brass-plated finishes and 7 enamel colors. Applications include radiator and baseboard covers, grilles, vents, window guards, and lighting diffusers.	Free *Write in No. 767*
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Bendix Mouldings, Inc. **37 Ramland Rd. S., Dept. TB** **Orangeburg, NY 10962** **914-365-1111**	Carved and embossed hardwood moldings, crown moldings, chair rails, embossed wood ornaments, and rosettes.	Free
Bondi Metal Design **2801 Giant Rd., Dept. TB** **Richmond, CA 94806** **510-236-2607**	Specializes in architectural and interior wrought metal designs in classical and contemporary designs. Installation.	Free *Write in No. 752*

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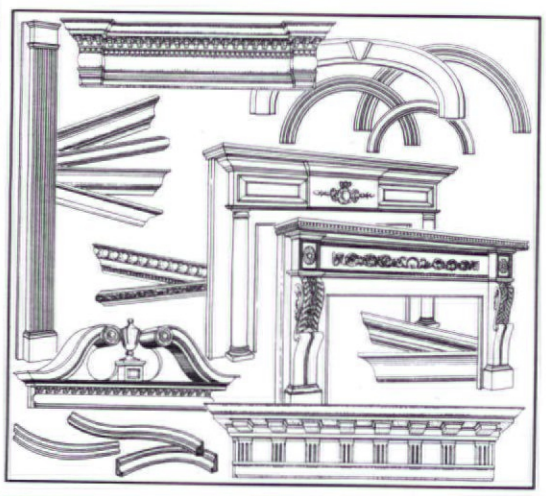
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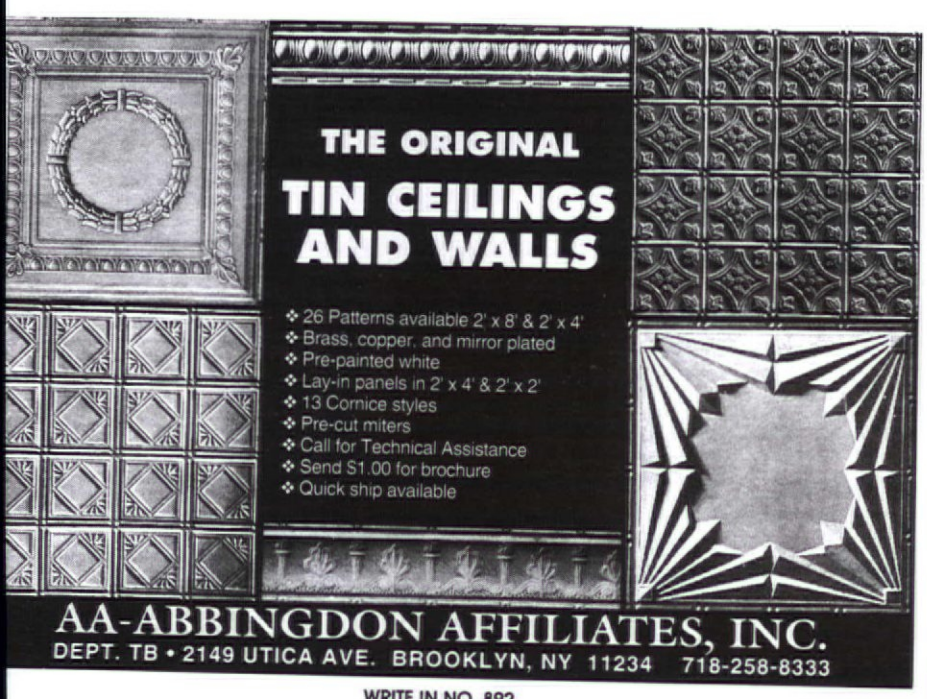
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Bradbury & Bradbury Wallpapers P.O. Box 155, Dept. TB Benicia, CA 94510 707-746-1900	Coordinated hand-printed wallpapers, borders, and ceiling ornaments in historic styles (1860-1918): Victorian and Edwardian/Arts & Crafts Collections. In-house design service available. Authentic colorways and adaptations.	Catalog $10
Sylvan Brandt 653 Main St., Dept. TB Lititz, PA 17543 717-626-4520	18th- and 19th-c. building materials salvaged from old houses, grist mills, and barns, including hand-hewn logs, windows, doors, flooring, and paneling.	Free *Write in No. 395*
The Brass Knob 2311 18th St., NW, Dept. TB Washington, DC 20009 202-332-3370	This shop finds and restores authentic, one-of-a-kind architectural artifacts, including lighting fixtures, fireplace mantels, porcelain sinks, and exterior ornament.	Free
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Brooke Grove Antique P.O. Box 5007, Dept. TB Laytonsville, MD 20882 800-445-4837, 301-948-0392	This shop houses over 5 tons of brass antique and new lighting parts for restoration or fabrication of Victorian and Turn-of-the-Century chandeliers, sconces, torchieres, and lamps.	Free *Write in No. 499*
Brumder Ornamental Iron, Inc. 40128 Industrial Park, Dept. TB Georgetown, TX 78626 512-869-2830	Hot-forged, hand-wrought ornamental metalwork in classic and contemporary styles. Decorative wine racks, railings, lighting, doorways, bars, signage, and various finishes. Works with steel, copper, brass, bronze, stainless steel, and aluminum. Installation.	Free *Write in No. 186*
Burdoch Victorian Lamp & Marble 757 N. Twin Oaks Valley Rd., Dept. TB San Marcos, CA 92069 619-591-3911	Hand-sewn Victorian-style lampshades in solid cloth with colored embroidered roses or brocades; 30 styles and 10 colors; brass-plated bases with marble. Also, tiered chandeliers up to 8 ft. x 16 ft.	Free *Write in No. 34*
Cain Architectural Art Glass Rt. 1 Box AAA, Dept. TB Bremo Bluff, VA 23022 804-842-3984	Designers and builders of hand-beveled glass windows for 22 yrs. using 1915 Henry Lang machinery. Guiding the glass by hand over rotating iron, stone, cork, and felt produces bevels with many small facets that give the finished window its unique character.	Free *Write in No. 55*
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Cumberland Woodcraft Co., Inc. P.O. Drawer 609, Dept. TB Carlisle, PA 17013 717-243-0063	Complete line of architectural and period millwork, fixtures, decorative treatments, carvings, turnings, brackets, fretwork, etc. Also bars and barbacks, grilles, carved signs, and wood ceilings.	Free *Write in No. 131*
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J.A. Dawley Fine Woodworking 6 W. Elizabeth St., Dept. TB Waterloo, NY 13165 315-539-2555	Specializes in turning true classical columns, interior stain grade as well as exterior. Custom duplications of turnings: Columns, newels, posts, balusters. Other millwork products include pilasters, pedestals, brackets, and corbels.	Free *Write in No. 420*
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John Dorety Architectural Antiques 606 S. 9th St., Dept. TB Philadelphia, PA 19147 215-625-2728	Carries antique architectural items. Nearly a hundred antique carved closet facades for back bars, antique wainscotting for bar fronts, and various ornamental items. Also offers design-construction service.	Free *Write in No. 93*
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EverGreene Painting Studios 635 W. 23rd St., 4th Fl., Dept. TB New York, NY 10011 212-727-9500	Painting studio with extensive experience in paint restoration, as well as design and execution of original projects. Paint research, analysis, and documentation. Has handled many major projects. Also fabricates scagliola work. Installation.	Free *Write in No. 246*
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Felber Ornamental Plastering Corp. P.O. Box 509, Dept. TB Ardmore, PA 19003 800-392-6896	Consultants, patternmakers, and fabricators of cornices (interior and exterior) and other architectural ornament in FRG. Historic restorations a specialty.	Free *Write in No. 289*
Fine Paints of Europe P.O. Box 419, Dept. TB Woodstock, VT 05091 800-332-1556, 802-457-2468	Importer/distributor/retailer of high-quality Dutch alkyd paints, primers, Swedish putty, and tools. Company offers full technical support and training programs.	Free *Write in No. 694*
Fischer & Jirouch 4821 Superior Ave., Dept. TB Cleveland, OH 44103 216-361-3840	Wide selection of handcrafted plaster architectural ornament for interior and exterior applications, including columns, capitals, and fireplaces.	Free *Write in No. 196*
Flex Moulding, Inc. 16 E. Lafayette St., Dept. TB Hackensack, NJ 07601 201-487-8080	This company offers over 2,000 flexible and rigid moldings, spot decorations, simulated wood carvings for furniture, and more.	Free *Write in No. 490*
Forester Moulding & Lumber, Inc. 152 Hamilton St., Dept. TB Leominster, MA 01453 508-840-3100	This molding manufacturer provides stock and custom millwork, including bar rails, handrails, bases and crowns, random-width flooring, rosettes and plinth blocks, and more.	Free
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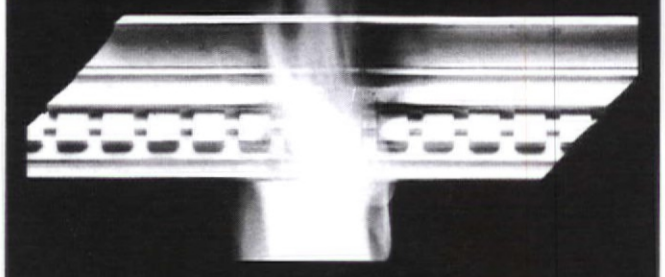
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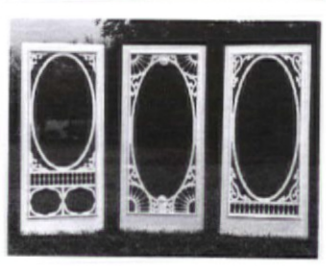
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TRADITIONAL BUILDING's HOTELS, RESTAURANTS & PUBS *SourceList*

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COMPANY	SPECIALTY	Literature
Fypon Molded Millwork **P.O. Box 365, Dept. TB** **Stewartstown, PA 17363** **717-993-2593**	Company offers a full line of molded architectural elements — over 2,400 molding profiles, window features, turnings, columns, brackets, and more — in high-density polymer.	Free
Gaytee Stained Glass, Inc. **2744 Lyndale Avenue S., Dept. TB** **Minneapolis, MN 55408** **612-872-4550**	Company offers a spectrum of services and techniques, including glass painting, sandblasting, faceting, and custom design — traditional and contemporary. Installation.	Free *Write in No. 508*
Glassworks **666 Whiting St., Dept. TB** **Hanover, MA 02339** **617-871-0482**	Custom architectural stained-glass studio offers a variety of techniques for residential, commercial, and religious building projects. Installation.	Free *Write in No. 353*
Goddard Manufacturing **P.O. Box 502, Dept. TB** **Logan, KS 67646** **913-689-4341**	Custom-built spiral stairs in steel or all-wood designs. Can be custom-sized to any height or width to adapt to any building or remodeling project.	Free
Goodwin International **2915 Redhill Ave., D101, Dept. TB** **Costa Mesa, CA 92626** **714-241-0942**	Importers of Italian terra cotta planters, handcarved stone fountains, statues, and marble ornaments. Custom designs and finishes available.	Free *Write in No. 416*
Great Panes **8069 Main St., Dept. TB** **Ellicott City, MD 21043** **410-461-9336**	This art glass studio offers custom design, fabrication, and installation services. Techniques include fused, painted and fired, sandblasted, and beveled glass work. Also, restoration and new design of church and commercial work. Member of ABC.	Free
Great Panes Glassworks **2861 Walnut St., Dept. TB** **Denver, CO 80205** **303-294-0927, 800-338-5408**	Specializes in photo-stencilled sandblasting on glass, stone, and wood for restaurants, offices, hotels, and churches to awards and monuments. Techniques: Glass painting, gilding, and carved/sculpted work. Also, ADA glass signage. Design service available.	Free *Write in No. 918*
Greene's Lighting Fixtures **1059 Third Ave., Dept. TB** **New York, NY 10021** **212-753-2507**	From Colonial to Art Deco lighting fixtures for bathrooms to ballrooms, this company specializes in working with architects and designers; custom fabrications welcomed.	Free *Write in No. 620*
Harbour House **737 Canal St., Bld. 16, Dept. TB** **Stamford, CT 06902** **203-348-6906**	This company specializes in custom solidwood millwork for bars and restaurants. It offers design, construction, delivery, and installation services for bars, back bars, booths, chairs, tables, wall facings, and columns. Installation.	Free *Write in No. 219*
Harrington & King Perforating Co. **5655 Fillmore, Dept. TB** **Chicago, IL 60644** **800-621-3869**	Produces hundreds of decorative perforated checkmates designs, as well as standard round, square, hexagonal and slot hole types. Will perforate to any specs. Uses include radiator cover registers and lighting diffusers.	Free *Write in No. 102*
Hartmann-Sanders Co. **4340 Bankers Circle, Dept. TB** **Atlanta, GA 30360** **404-449-1561**	Custom architectural wood columns and capitals in wood, composites, and fiberglass for interior and exterior applications.	Free *Write in No. 912*
Historic Floors of Oshkosh **P.O. Box 572, Dept. TB** **Oshkosh, WI 54902** **414-233-5066**	Manufacturer of 5/16 in. parquetry, borders, and medallions in hardwood for the flooring industry. The patterns are exact reproduction of turn-of-the-century designs; select domestic hardwoods and rare exotics.	Free *Write in No. 914*
Historical Arts & Casting **5580 W. Bagley Park Rd., Dept. TB** **West Jordan, UT 84088** **801-569-2400**	Expertly crafted metal ornamentation, including cornices, railings, store fronts, planters, lighting, fountains, and more. Works in bronze, aluminum, and iron. Restoration and custom work a specialty; will work from shop drawings. Installation.	Free *Write in No. 121*
Lyn Howe Architectural Glass Design **5753 Landregan St., Dept. TB** **Emeryville, CA 94608** **510-601-0107**	Full-service studio specializing in leaded, stained glass and etched glass for architectural decoration, including windows, doors, and skylights.	Free *Write in No. 612*
Imperial Fire **160 E. Montecito Ave., Dept. TB** **Sierra Madre, CA 91024** **818-355-1566**	Importers of Victorian electric fires in cast brass. Wide selection of coal and log effects.	Free *Write in No. 635*
Ind.it.a.l. **1612 Mellwood Ave., Dept. TB** **Louisville, KY 40206** **502-584-6677**	Major supplier of standard wrought-iron components, manufactured by Italian craftsmen. Elements for railings, gates, grilles, post tops, balusters, etc. Also, steel stampings of leaves, flowers, spear points, etc.	Free *Write in No. 656*
Jennifer's Glassworks **4875 S. Atlanta Rd.** **Smyrna, GA 30080** **800-241-3388, 404-355-3080**	Company specializes in beveled glasswork for doors, as well as a range of art glass techniques for commercial applications.	Free *Write in No. 848*
H&R Johnson **P.O. Box 2335, Dept. TB** **Farmingdale, NJ 07727** **908-280-7900**	Company carries the Minton Hollins Collection of Victorian and other period ceramic tiles, hand decorated designs and profiled pieces; complementary encaustic and geometric floor tiles. Also, custom tubelined murals.	Free *Write in No. 568*
Johnson Woodworks, Inc. **1953 Airway Ct., Dept. TB** **New Lenox, IL 60451** **815-485-4262**	Restores and fabricates woodwork mainly for commercial buildings, including paneling, doors, stairs, and casework. Will strip, refinish, recondition on-site (with minimal disruption). Installation.	Free
Johnsonius Precision Millworks **P.O. Box 275, Dept. TB** **McKenzie, TN 38201** **901-352-5656**	This company specializes in hardwood plank flooring, paneling, and decking.	Free *Write in No. 806*
Jorgensen-Carr **111 First St., Dept. TB** **Jersey City, NJ 07302** **201-792-2278**	Architectural woodworking firm specializing in custom cabinetry, paneling, doors, and unique furniture for commercial and residential spaces. Installation.	Free *Write in No. 644*
Josef's Art Woodturning **71 Sewell St., Dept. TB** **Hempstead, NY 11550** **516-489-3080**	Wood columns in any species; interior or exterior; load-bearing or non-load bearing; fluted, reeded, roped styles. Posts, balusters, table and chair legs, and other turnings — custom or production. Custom hand rails and moldings, finials, rosettes, wood balls and dowels.	Free *Write in No. 31*

COMPANY	SPECIALTY	Literature
KYP-Go Inc. **P.O. Box 247, Dept. TB** **St. Charles, IL 60174** **708-584-8182**	Manufactures a true carbon-filiment light bulb, perfect for Victorian lamps. The product has a 2-year warranty, fits standard sockets, and comes in 8 or 16 candle power.	Free
Lampshades of Antique **P.O. Box 2, Dept. TB** **Medford, OR 97501** **503-826-9737**	Ornate Victorian fringe fabric lamp shades designed, manufactured, and restored. Extensive inventory of new and vintage fringe, fabric, and trim, in any color.	Free *Write in No. 275*
Lighting by Hammerworks **6 Fremont St., Dept. TB** **Worcester, MA 01603** **508-755-3434**	Handmade Colonial reproduction lighting fixtures: Chandeliers, wall sconces, wall lanterns, and post lanterns. Fixtures are made in copper, brass, and tin. Company also carries hand-forged door hardware.	Free *Write in No. 604*
London Tile Co. **65 Walnut St., Dept. TB** **New London, OH 44851** **419-929-1551**	Glazed and unglazed tiles in 3/8 in. thickness are shipped in 10 sq.ft. packages with a 3/8 in. mortar joint. Pavers are manufactured in 5/8, 3/4, and 1-1/8 in. thicknesses; palettes are blues, greens, browns, and white.	Free *Write in No. 50*
Lucid Lighting **287 S. Main St., Dept. TB** **Lambertville, NJ 08530** **609-397-9581**	Designer/manufacturer of a line of chandeliers, sconces, table lamps, and floor lamps sympathetic with traditional interiors for professionals and homeowners and offers a wide range of customized finishes. All designs and custom lights are UL listed.	Free *Write in No. 808*
Malibu Ceramic Works **P.O. Box 1406, Dept. TB** **Topanga, CA 90290** **310-455-2485**	Historical and decorative tile inspired by early California architecture of the 1920's and 30's. Companion field tile and trim: in traditional and contemporary colors.	Free *Write in No. 405*
Marchese & Hamersma **255 Crooks Ave., Dept. TB** **Clifton, NJ 07011** **201-340-7575**	Studio produces art glass for commercial and residential architectural projects, as well as custom glass for cabinetry and other furnishings. Installation.	Free
Maurer & Shepherd **122 Naubuc Ave., Dept. TB** **Glastonbury, CT 06033** **203-633-2383**	Shop specializes in historic reproduction architectural millwork in pine and mahogany: Windows, doors, entryways, raised paneling. Installation.	Free
Maw's Tiles **345 Rte. 17 S., Dept. TB** **Upper Saddle River, NJ 07458** **201-934-4422**	Importers of encaustic, geometric, and decorative tiles, custom tile murals, European limestones, African slates, and other natural stone products; also carved-stone fountains.	Free
Mayse Woodworking Co. **319 Richardson Rd., Dept. TB** **Lansdale, PA 19446** **215-822-8307**	Specializes in 7/8 in. tongue-and-groove flooring from recycled, old-growth heart pine antique timbers. Also provides stair parts and custom milling.	Free *Write in No. 690*
McIntyre Tile **P.O. Box 14, Dept. TB** **Healdsburg, CA 95448** **707-433-8866**	Custom-cut mosaic ceramic tiles and hand-painted tiles for fireplace facias. Will work from clients' designs or produce their own in high-fired stoneware or porcelain.	Free
McLean Lighting Works **1207 Park Terr., Dept. TB** **Greensboro, NC 27403** **910-294-6994**	Handmade reproduction lighting fixtures in copper, brass, and tin in a variety of finishes. 21 post lights and 30 lantern styles; some custom work.	Free
Mount Diablo Handprints, Inc. **P.O. Box 726, Dept. TB** **Benicia, CA 94510** **707-745-3388**	Manufacturers of historically accurate handprinted wallpapers using water-based ink. Over 100 patterns in its current collection: Victorian, Anglo-Japanese, and Arts & Crafts.	Free *Write in No. 723*
NMC - Focal Point **P.O. Box 93327, Dept. TB** **Atlanta, GA 30377** **800-662-5550**	Manufacturers of high-density polymer moldings, medallions, niches, and columns. Class A fire rating on some products.	Free *Write in No. 477*
National Moulding & Ornament, Ltd. **94 Glen Head Rd., Dept. TB** **Glen Head, NY 11545** **516-676-2132**	Hardwood moldings, custom wood mantels, and associated millwork. Plain, carved, embossed.	Free
Newstamp Lighting Co. **P.O. Box 189, Dept. TB** **North Easton, MA 02356** **508-238-7071**	Custom indoor and outdoor lighting fixtures in all styles made in metal, glass, and plastic. All energy sources, including gas. Catalog of Colonial-style fixtures available.	Free *Write in No. 80*
W.F. Norman Corporation **P.O. Box 323, Dept. TB** **Nevada, MO 64772** **800-641-4038**	Large selection of pressed-metal panels for ceilings and walls. Major fabricator of sheet-metal ornament: Hundreds of stock designs of cornices, moldings, brackets, etc. Duplications from samples or drawings.	Free *Write in No. 52*
North Fields Restorations **P.O. Box 741, Dept. TB** **Rowley, MA 01969** **508-948-2722**	Architectural salvage company carrying antique wide-plank flooring in antique pine, Southern yellow pine (up to 24 in.), oak and chestnut (up to 20 in.), and other architectural wood elements, such as casework.	Free *Write in No. 326*
Old World Architectural Millwork **114 Marine, Dept. TB** **Farmingdale, NY 11735** **516-755-0211**	Experienced in architectural paneling and moldings: Radius, arch, bar rails, furniture; full carving capability. Complete interior millwork packages, including bar and lobby furnishings.	Free *Write in No. 540*
Ornamental Metal Institute of N.Y. **211 E. 43rd St., Dept. TB** **New York, NY 10017** **212-697-5554**	Consultation and seminars on appearance, economy, characteristics, uses, and finishing of ornamental metal. Also sponsors an architectural competition for professionals who have created outstanding achievements in ornamental metal.	Free *Write in No. 543*
Thomas D. Osborn, *Mosaic Hardwood Floors* **1421 Northampton St., Dept. TB** **Holyoke, MA 01040** **413-532-9034**	Specializes in the custom design, fabrication, and installation of marquetry and inlaid floors, using native and exotic hardwoods. All work is done exclusively in 3/4 in. hardwood. Installation.	Free *Write in No. 479*
Outwater Plastics Industries **4 Passaic St., Dept. TB** **Wood-Ridge, NJ 07075** **800-631-8375, 201-340-1040**	Extensive selection of polymer moldings, balustrades, ceiling medallions, chair rails, columns, capitals, and more, in a large variety of sizes, styles, shapes, and materials. Wide selection of polymer lattice and sculpture.	Free *Write in No. 493*



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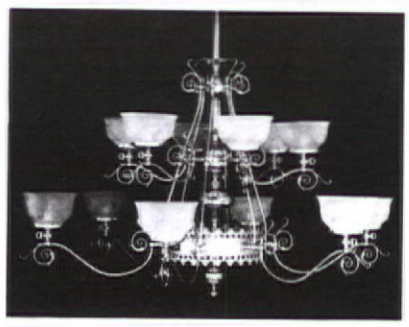
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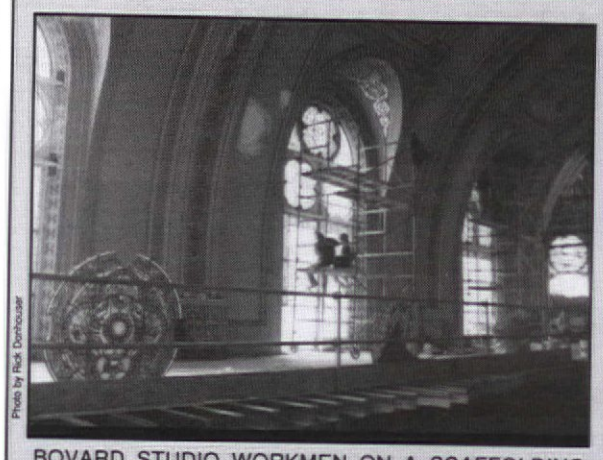
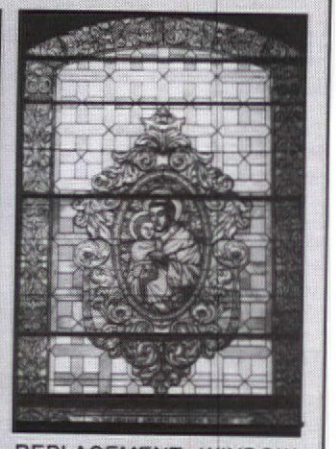


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TRADITIONAL BUILDING's HOTELS, RESTAURANTS & PUBS *SourceList*

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COMPANY	SPECIALTY	Literature
Pagliacco Turning & Milling P.O. Box 225, Dept. TB Woodacre, CA 94973 415-488-4333	Standard and custom columns and other turnings in all the classical styles. Solid and hollow turnings from 1-5/8 in. to 24 in. W. x 20 ft. L.; some are load bearing. Stair parts, railings, balusters, and custom work.	Free
Haley Pearsall, Inc. P.O. Box 231, Dept. TB Manakin Sabot, VA 23103 804-784-3438	Designers and fabricators of cabinetry and architectural woodwork influenced by Greene & Greene, Frank Lloyd Wright, Gustav Stickley, and others.	Free *Write in No. 175*
J.L. Powell & Co., Inc. 600 S. Madison St., 107 Powell Bldg. Whiteville, NC 28472 919-642-8989	Two-hundred-year-old antique, resawn heart-pine flooring, paneling, molding, etc. Custom milling to customers' specifications.	Free
Prime Wood Products 4430 136th Ave., Dept. TB Holland, MI 49424 616-399-4700	Manufacturers of suspended wood ceiling systems in 2 styles; also other specialty wood products and architectural accoutrements, such as turn-of-the-century style billiard spectator chairs and cue racks.	Free
Putnam Rolling Ladder Co. 32 Howard St., Dept. TB New York, NY 10013 212-226-5147	Custom manufactures rolling ladders in hardwoods, such as ash, oak, birch, maple, cherry, Honduras mahogany, walnut, and teak. Applications include libraries, offices, stores, wine cellars, and lofts. Installation locally.	Free
Quality Woods, Ltd. P.O. Box 86, Dept. TB Flanders, NJ 07836 201-584-7554	Specializes in parquet and wide-plank hardwood flooring from exotic imported Asian hardwoods; finished or unfinished. Laminated oak planks are prefinished with polyurethane; designed for glue-down or floating installation.	Free
Red Baron's Antiques 6450 Roswell Rd., Dept. TB Atlanta, GA 30328 404-252-3770	This retail antique warehouse and auction house has a wide variety of items from many periods (including Victorian); interior and exterior architectural elements, lighting fixtures, hardware, furniture, bars and back bars, fine and decorative arts, and other collectibles.	Free *Write in No. 989*
Reflection Studios 1418 62nd St., Dept. TB Emeryville, CA 94608 510-652-4884	Studio produces exceptional stained-glass reproductions, original work, and museum-quality restoration. It is a licensed glazing contractor with numerous references for large-scale commercial, state, and Federal projects.	Free *Write in No. 793*
Reggio Register Co. P.O. Box 511, Dept. TB Ayer, MA 01432 508-772-3493	Manufactures a complete line of traditionally designed decorative cast-metal grilles and registers. Will also make custom castings.	Free *Write in No. 581*
Rejuvenation Lamp & Fixture 1100 S.E. Grand Ave., Dept. TB Portland, OR 97214 503-231-1900	Manufacturers of Victorian and early 20th-c. solid brass lighting. Many gas-style fixtures and combination gas-electric styles; custom capabilities. Exterior sconces and porch lighting.	Free
Roman Marble Co. 120 W. Kinzie St., Dept. TB Chicago, IL 60610 312-337-2217	Antique and new marble bars, counters, and table tops; marble and wood mantels from both Europe and the U.S. Restoration and installation services available in the Chicago area. Installation.	Free *Write in No. 599*
Victor Rothman Stained Glass 1468 Midland Ave., #5A, Dept. TB Bronxville, NY 10708 914-965-1196	Specializes in museum-quality restoration of art glass, especially works by LaFarge, Tiffany, and Wright. Also offers original designs, as well as protective glazing and consultation. Installation.	Free
Roy Electric Co. 1054 Coney Island Ave., Dept. TB Brooklyn, NY 11230 718-434-7002	New full product color catalog featuring 274 Victorian and T-of-C lighting fixtures — sconces, pendants, and flush fixtures — as well as 190 choices of glass shades. Also offers custom capabilities and restoration.	Free *Write in No. 43*
Rudy Art Glass Studio 15 E. Philadelphia St., Dept. TB York, PA 17401 717-843-3345	Specialists in fabricating decorative art glass that meets safety codes. Samples available to architects and designers. Products include art glass shelves, dividers, lighting fixtures, and entryways. Installation.	Free
Schwerd Manufacturing Co. 3215 McClure Avenue, Dept. TB Pittsburgh, PA 15212 412-766-6322	Column specialists. Standard and custom columns can be furnished with matching pilasters. Complete aluminum bases available for even-diameter exterior columns. 10 styles of capitals.	Free *Write in No. 161*
Seneca Tiles, Inc. 7100 S. Country Rd., #23, Dept. TB Attica, OH 44807 800-426-4335, 419-426-3561	Manufacturers of glazed and unglazed natural paver tiles for interior, exterior, residential, and commercial use. Custom color and shapes; frost-proof tiles; slip-resistant surfaces.	Free *Write in No. 63*
Sepp Leaf Products, Inc. 381 Park Ave. S., Dept. TB New York, NY 10016 212-683-2840	Suppliers of gilding products and tools: Gold leaf booklets and rolls, imitation gold and aluminum, sizing, burnishings, clays, etc. Affiliated with the Center for the Gliding Arts, which offers all levels of gilding courses.	Free *Write in No. 288*
Sheoga Hardwood Flooring & Paneling 13851 Station Rd., Dept. TB Burton, OH 44021 216-834-1710	End-matched, pre-sanded, random-width and length wood for paneling, flooring, and ceilings. 8 domestic woods available.	Free *Write in No. 166*
Specification Chemicals 824 Keeler St., Dept. TB Boone, IA 50036 800-247-3932	Manufacturers of "Nu-Wal", a system for cracked flat or curved walls, which repairs the damage using a fiberglass mat embedded in a saturant, which is applied to walls. Walls may be painted or papered.	Free *Write in No. 153*
Spiess Antique Building Materials 228-230 E. Washington Ave., Dept. TB Joliet, IL 60433 815-722-5639	Offers antique and reproduction bars. Restoration, resizing, and installation services available. Other interior architectural items also available, such as mantels and cabinets. Installation.	Free *Write in No. 150*
Stairways, Inc. 4166 Pinemont, Dept. TB Houston, TX 77018 800-231-0793	Custom-designed stairways manufactured from standard components in both wood and metal for commercial or residential use. Also sells stair parts.	Free *Write in No. 487*

COMPANY	SPECIALTY	Literature
States Industries P.O. Box 7037, Dept. TB Eugene, OR 97401 503-688-7871	Company manufactures prefabricated architectural panelwork with stile and rail joinery, and domestic veneers. Also, matching crown and base moldings, and wainscotting.	Free *Write in No. 296*
Steptoe & Wife 322 Geary Ave., Dept. TB Toronto, Ont. CAN M2H2C7 416-530-4200	Specializes in Victorian-styled cast-iron straight and spiral staircases and railings, shipped knocked down to jobsite. Also, decorative cast drapery & curtain hardware. Ornamental pressed metal; custom metal fabrication. Installation.	Free *Write in No. 47*
Stewart Ironworks P.O. Box 2612, Dept. TB Covington, KY 41012 606-431-1985	Manufacturer of ornamental iron fences, gates, and railings since 1886. Company has 15 standard period designs and encourages custom work. All fences use solid pickets and heavy wall tubing.	Free *Write in No. 991*
Studio of Fine and Decorative Arts 101 E. Palisade Ave., Dept. TB Englewood, NJ 07631 201-569-9114	Decorative arts studio offering a broad range of services: Faux finishes, fantasy finishes, wall graphics, and architectural stencilling. Also offers workshops for all levels. Installation.	Free *Write in No. 142*
Stulb's Old Village Paints P.O. Box 1030, Dept. TB Fort Washington, PA 19034 215-654-1770	This company specializes in historic paints: Old Village linseed oil paints, Williamsburg Buttermilk Paints and Glazes. It is also a source for feathers, combs, and other graining tools.	Free *Write in No. 110*
Style-Mark 960 W. Barre Rd., Dept. TB Archbold, OH 43502 800-446-3040, 419-445-0116	High-density polyurethane millwork: Moldings, gable louvers, door entrance systems, pilasters, mantels, and pediments; can be nailed, sawn, drilled, or glued.	Free *Write in No. 485*
Tile Restoration Center 3511 Interlake N., Dept. TB Seattle, WA 98103 206-633-4866	Experienced with custom glaze matching for Trent, Hamilton, AETCO, and others of Victorian era. High-relief porcelain tile, borders, and accent pieces. Celadon, rust, and other specialty glazes available.	Free
TileSearch, Inc. P.O. Box 580, Dept. TB Roanoke, TX 76262 817-491-2444	Has computerized directory of largest inventory of used clay tile in the U.S. for repairs, restorations, and additions. Can furnish new tile roofs, along with specialty tools, and copper and stainless steel nails.	Free *Write in No. 696*
Tower Lighting Center P.O. Box 1043, Dept. TB North Adams, MA 01247 413-663-7681	Handmade copper and tin lighting fixtures, also wood and wrought iron, particularly for commercial projects (churches, restaurants, retail, etc.).	Free
Trend Lighting 2601 Ohio Ave., Dept. TB St. Louis, MO 63118 800-325-9532 314-773-1340	Traditionally styled ceiling fixtures and sconces in brass, aluminum, and steel.	Free *Write in No. 697*
Victorian Collectibles, Ltd. 845 E. Glenbrook Rd., Dept. TB Milwaukee, WI 53217 414-352-6971	Victorian wallpapers (reproduction historic Brillon collection, 1850-1915), area rugs, and fabrics. Extensive collection of authentic reproductions of American Victorian and Arts & Crafts patterns, oatmeal grounds, flocks, and rainbow shading. Design and installation.	Catalog $5; video $24.95 *Write in No. 525*
Victorian Lighting Works P.O. Box 469, Dept. TB Centre Hall, PA 16828 814-364-9577	Authentic reproductions of Victorian chandeliers and sconces in solid brass. Custom work accepted.	Free *Write in No. 373*
Wallace & Hinz 1065 K Street, Dept. TB Arcata, CA 95521 800-831-8282	Makers of a line of 14 traditionally styled bars, as well as moldings and bar components. Bars are prefinished and shipped knocked-down using alignment pins. Parts are assembled on-site by the company or by the client's contractor. Design and installation.	Free *Write in No. 195*
Waylan Smithy 6030 Roblar Rd., Dept. TB Petaluma, CA 94952 707-664-8910	Architectural iron forged and fabricated. Capabilities range from subcontractor for specialty parts to finished residential or commercial commissions ready to install. Specializes in distinctive restaurant interiors.	Free *Write in No. 994*
Webster & Sons 9855 Topanga Canyon Blvd. #109, Chatsworth, CA 91311 818-341-2529	Specializes in custom-made, solid-brass kick plates. Products are available in a number of scroll-top designs, plain or with custom engraving.	Free *Write in No. 160*
Williams & Hussey Machine Co., Inc. P.O. Box 1149, Dept. TB Wilton, NH 03086 603-654-6828, 800-258-1380	Producer of woodworking equipment. Makes the W/S Molder and Planer, which cuts straight and circular moldings, casings, crowns, frames, and raised panels; a jig attachment allows elliptical cuts as well.	Free *Write in No. 498*
Wohner's, Inc. 29 Bergen St., Dept. TB Englewood, NJ 07631 201-568-7307	In business since 1907, this company produces custom wood interiors and stocks a large selection of carved ornaments, mantels, and doors. Custom pieces can be made from client's designs.	Free *Write in No. 559*
Wooden Nickel Arch. Antiques 1400 Central Pkwy, Dept. TB Cincinnati, OH 45210 513-241-2985	Architectural antiques. Stock includes beveled and stained glass, store fixtures, back and front bars, mantels, griffins, Victorian furniture, light fixtures, and restaurant decor.	Photos on request
Wood-O-Rama, Inc. 238 W. 108th St., Dept. TB New York, NY 10025 212-749-6438	Distributes wood and high-density urethane moldings from most of the major molding manufacturers. Also carries columns, ceiling medallions, and trim ornaments.	Catalog $5.00.
Woods Company 2357 Boteler Rd., Dept. TB Brownsville, MD 21715 301-432-8419	Specialists in wide plank flooring from new woods and remilled antique woods such as heart pine, oak, chestnut, and white pine; also distressed flooring.	Free *Write in No. 560*
Worthington Group P.O. Box 868, Dept. TB Troy, AL 36081 800-872-1608, 205-566-4537	Supplier of true classical columns in all the basic orders. Also carries FiberClassics columns and balustrades, panel and cornice moldings, brackets, mantles, and furniture.	Free

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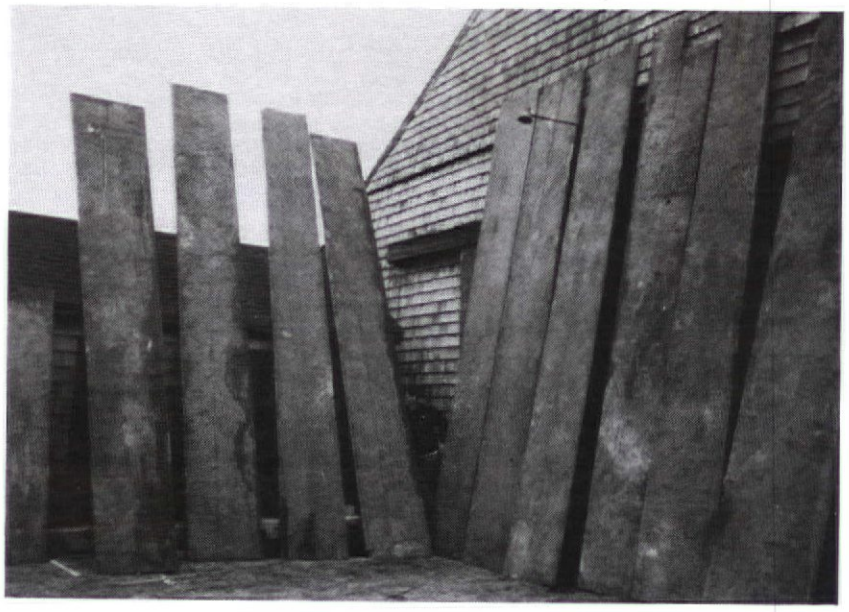
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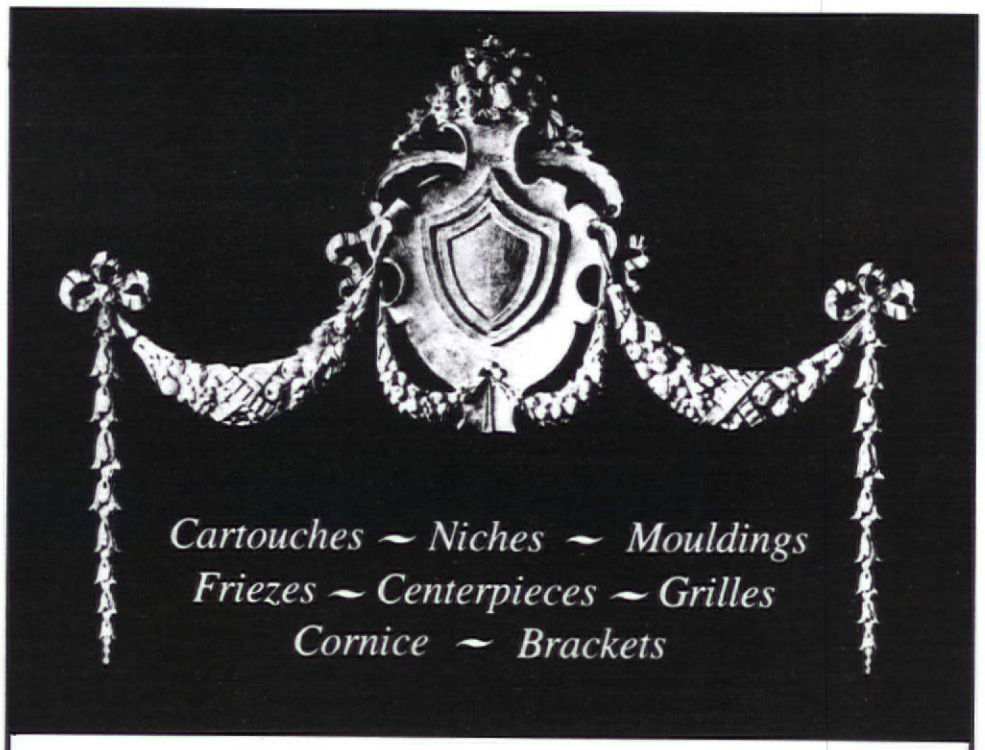
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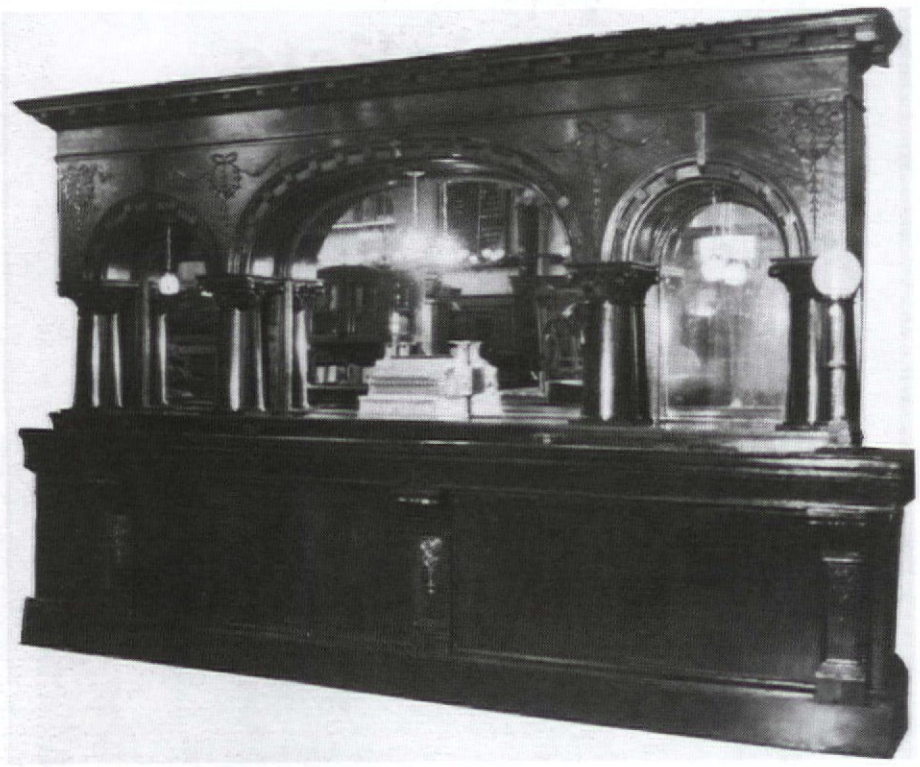
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HOTELS, RESTAURANTS & PUBS PORTFOLIO

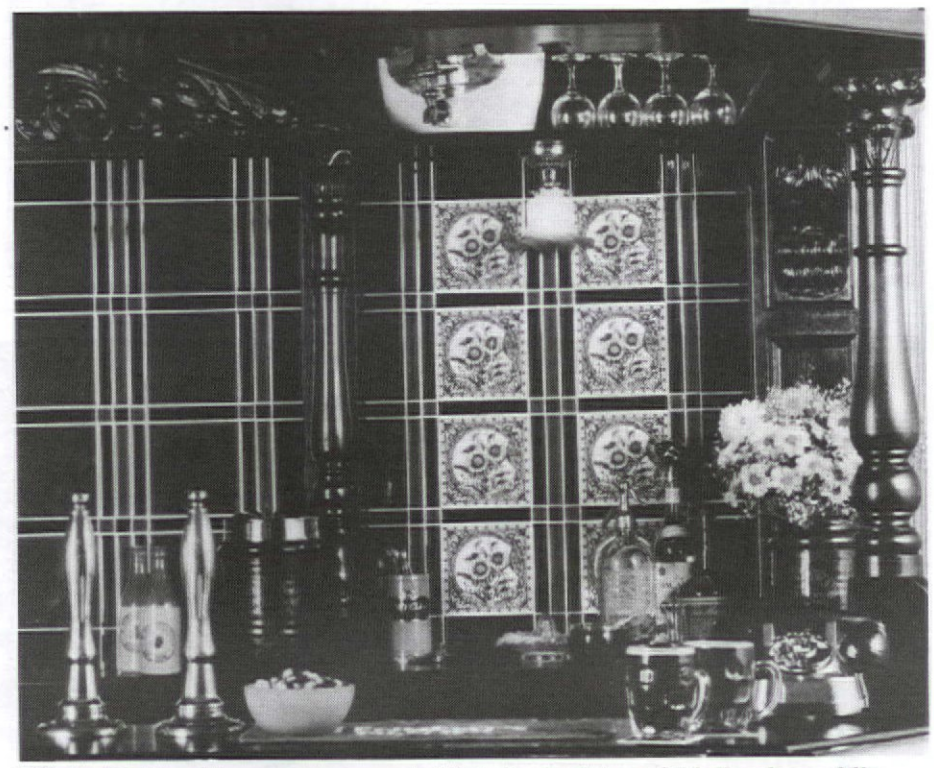
For more information on these companies, consult the SourceList on pp. 64-70.



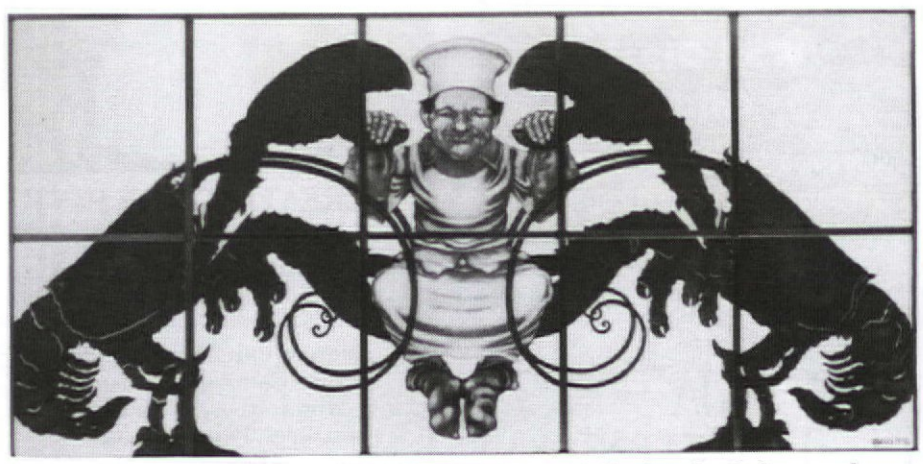
This original Brunswick triple-back arched bar was recently sold by RED BARON 'S ANTIQUES. The bar was crafted in burled and crotch mahogany with carved wreaths and garlands at the top; it measures 16 ft. (back) and 24 ft. (front). *Write in No. 989*



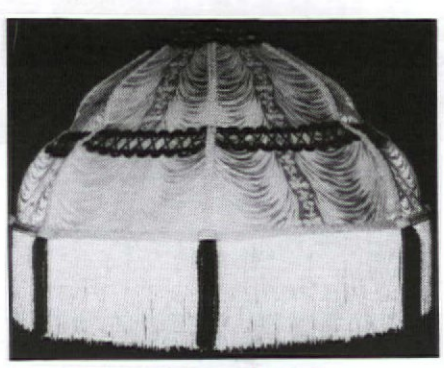
J. DORETY ARCHITECTURAL ANTIQUES builds bars and back bars from antique components. Shown is one example of their fabricating abilities. *Write in No. 93*



Minton Hollins tiles were incorporated into the back bar of this London public house. On the left is a pattern of its Victorian Series Wall and Fireplace tiles in Rockingham brown, burgundy, and amber; the floral pattern on the right is one of the company's underglazed prints. H & R JOHNSON/MINTON HOLLINS. *Write in No. 568*



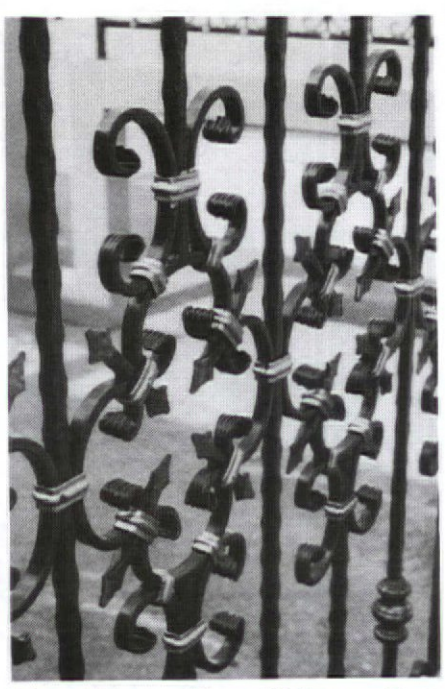
REFLECTION STUDIOS produced this handpainted, fired, stained glass work from a Maxfield Parrish Painting. *Write in No. 793*



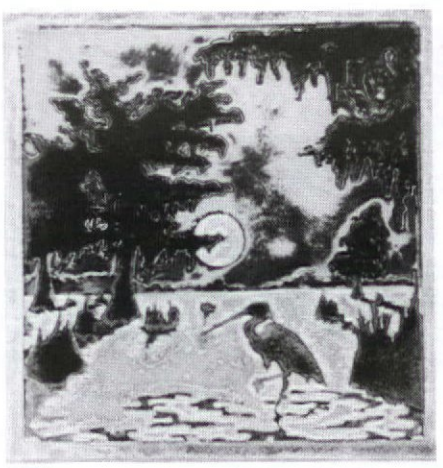
Victorian fabric lampshade by LAMPSHADES OF ANTIQUE. *Write in No. 275*



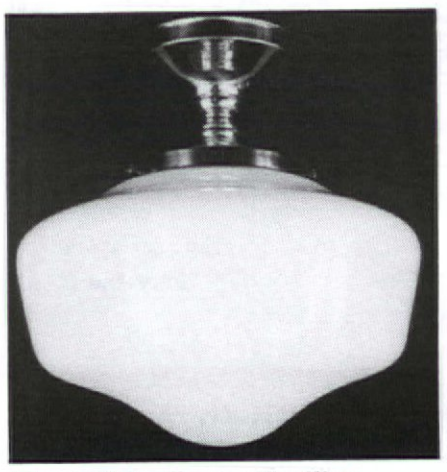
This floor border, Model No. 102, by HISTORIC FLOORS OF OSHKOSH, is a reproduction of a design found in an American Turn-of-the-Century home. *Write in No. 914*



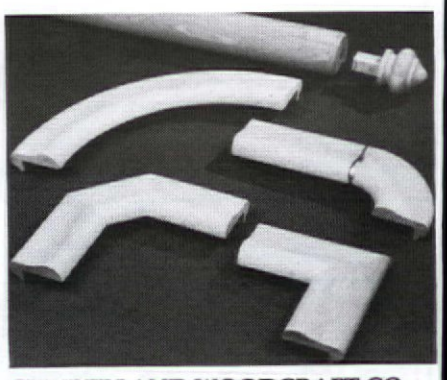
Wrought iron railing with brass collars by IND.IT.A.L. *Write in No. 656*



"Moon on the Bayou," by FULPER GLAZES, INC., is a hand-painted 7-3/4 in. tile from a series of scenes depicting natural habitats of North America. *Write in No. 440*



Classic "Schoolhouse -2" ceiling fixture by ROY ELECTRIC CO. *Write in No. 43*



CUMBERLAND WOODCRAFT CO. offers solid oak corner treatments for custom bars. Each component is designed for use with a brass splicer (shown center right), or the units can be butt joined. These prefabricated corners are available with 45 degree or 22-1/2 degree radius corners. The company also produces a made-to-order 5 in. diameter "Brunswick" style bar rail with matching end finial. *Write in No. 131*

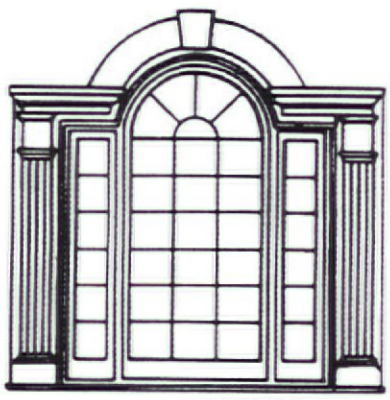


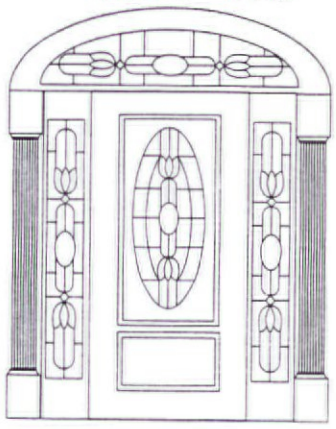
This pierced shade, Model No. SH102, measures 10 in. high and 14 in. wide. It is one of several pierced styles produced by LIGHTING BY HAMMERWORKS. *Write in No. 604*

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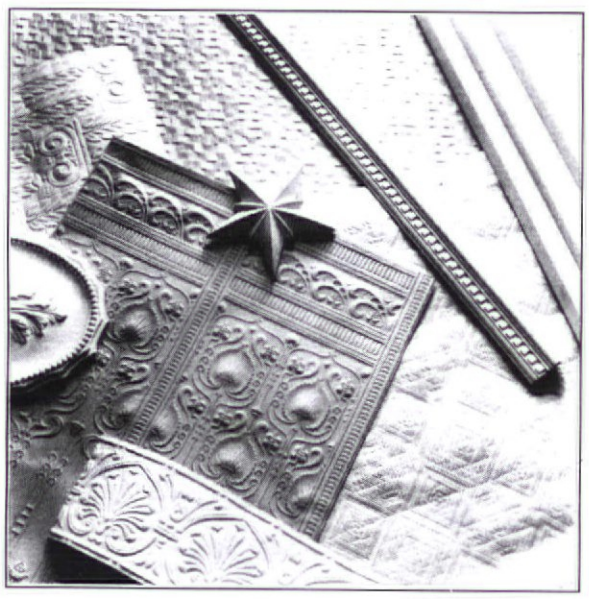


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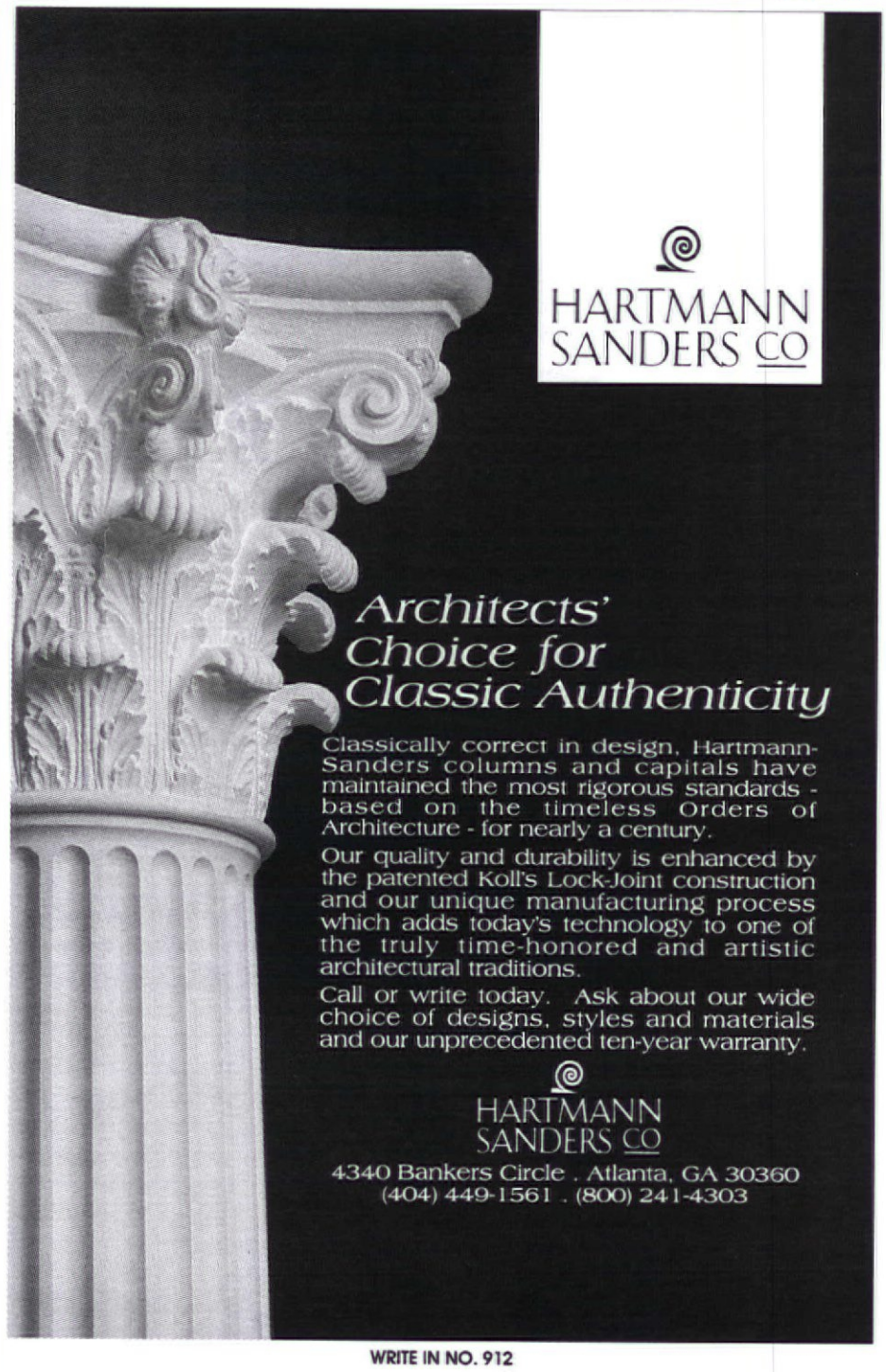
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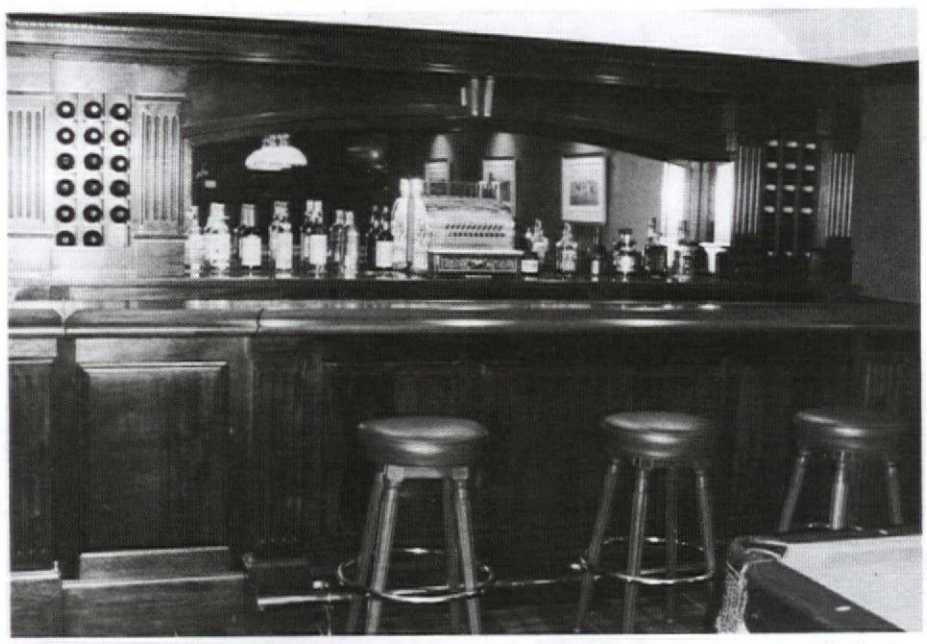
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WRITE IN NO. 793

HOTELS, RESTAURANTS & PUBS PORTFOLIO

For more information on these companies, consult the SourceList on pp. 64-70.



This handsome solid-mahogany bar by HARBOUR HOUSE features an elliptical arch framing the back bar mirror, two wine racks inset between pairs of fluted posts, and a Chicago hand rail over a raised-panel front bar. *Write in No. 219*



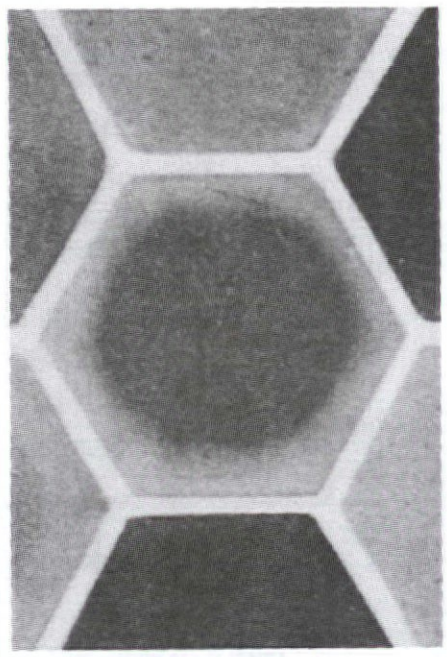
AGED WOODS, INC.'s, antique distressed oak (RW 3-7 in. X RL 2-12 in.) was specified for the floor and bartop in this recreation of a London pub located in the Menlo Park, NJ, Nordstrom store. *Write in No. 132*



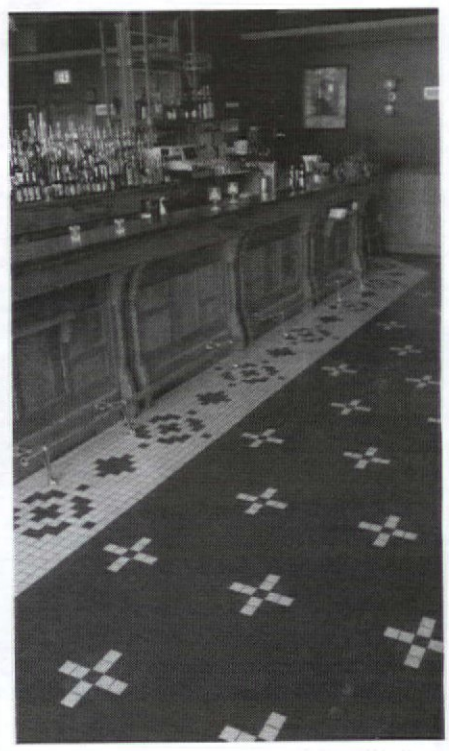
This figure of Mercury is made of full 3/4 in. thick Hawaiian koa inlaid in ash. It was produced by THOMAS D. OSBORN MOSAIC HARDWOOD FLOORS. *Write in No. 479*



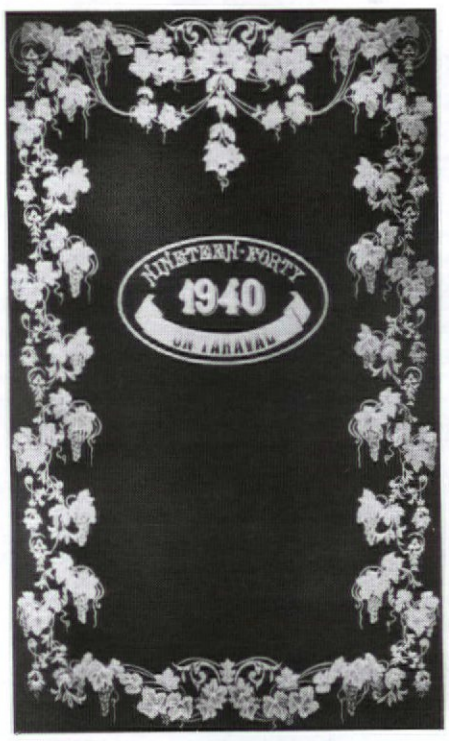
"American" vase by GOODWIN INTERNATIONAL measures 30 in. wide X 28 in. high. The overall hight, including detachable handles, is 35 in. *Write in No. 416*



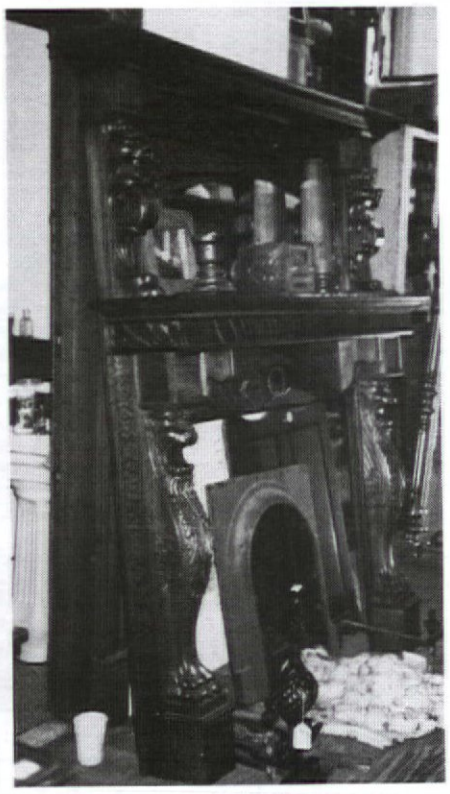
THE LONDON TILE CO. offers a range of colors, shapes, and sizes of glazed and unglazed ceramic tiles and pavers. Shown above is a hexagonal tile pattern of unglazed "Red Flashed Blend." *Write in No. 50*



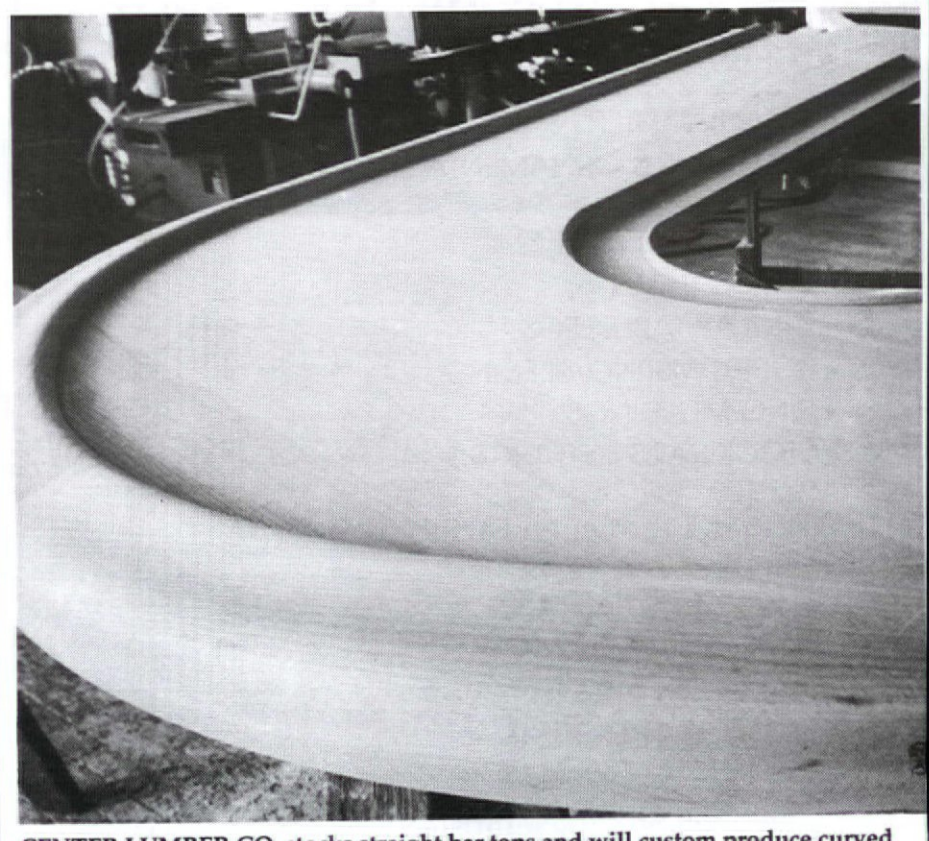
DESIGNS IN TILE created this tiled floor in the Hotel Jerome Bar, Aspen, CO. *Write in No. 25*



Sandblasted and sandcarved restaurant window by LYN HOWE ARCHITECTURAL GLASS DESIGN. *Write in No. 612*



A glimpse into WOODEN NICKEL ARCHITECTURAL ANTIQUES shows only a fraction of the architectural salvage and antiques this company carries.

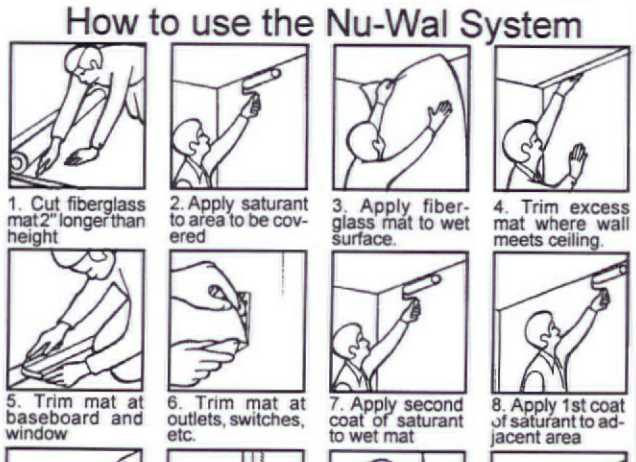


CENTER LUMBER CO. stocks straight bar tops and will custom produce curved tops and handrails to any radii. Shown above is an oak top with curved Chicago handrail. *Write in No. 680*

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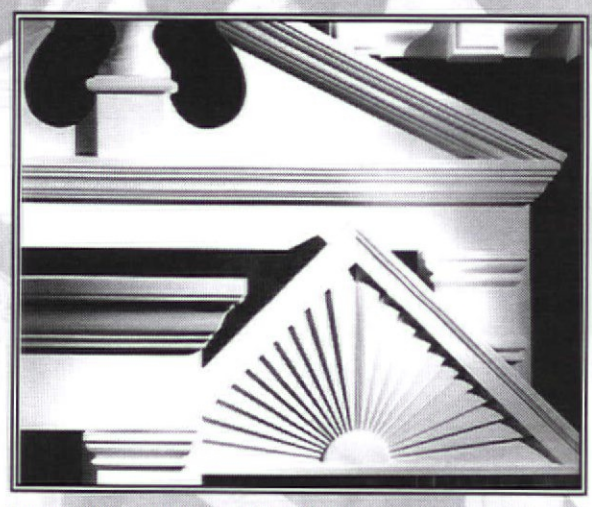
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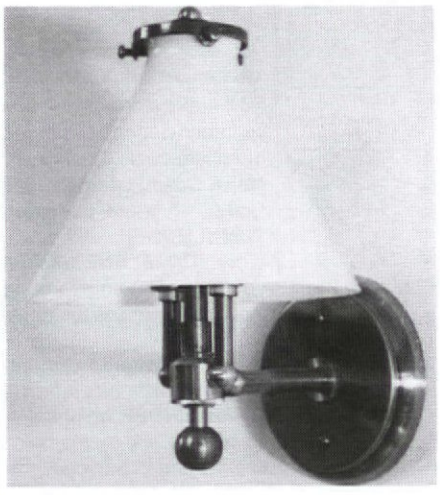
WRITE IN NO. 246

HOTELS, RESTAURANTS & PUBS PORTFOLIO

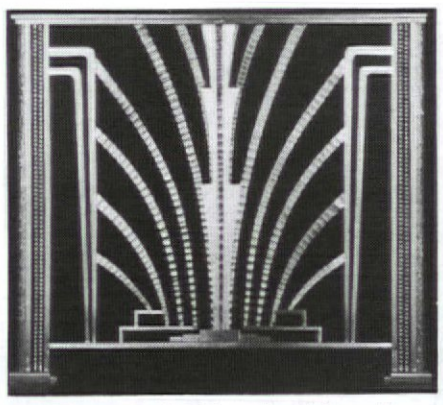
For more information on these companies, consult the SourceList on pp. 64-70.



Back-lit stained glass mural by GAYTEE STAINED GLASS, INC. *Write in No. 508*



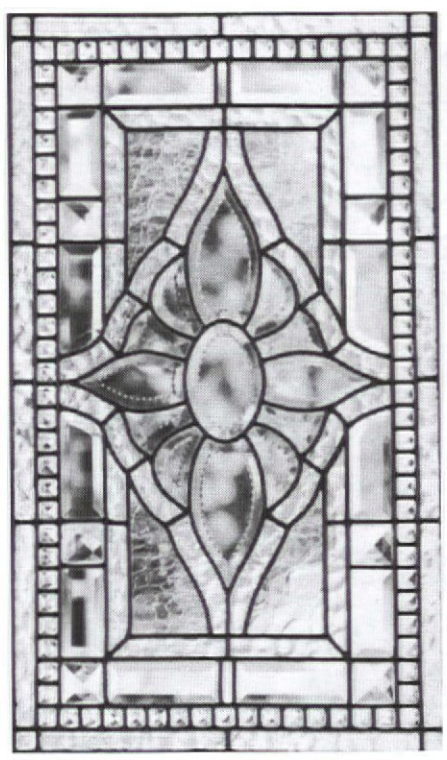
The "Barn Sconce" by LUCID LIGHTING is made of unlacquered brass with a 7 in. diameter glass shade. *Write in No. 808*



Art Deco guard rail made of forged stainless steel and bronze by MICHAEL BONDI METAL DESIGN. *Write in No. 752*



Victorian patterned stamped-metal ceiling by CHICAGO METALLIC CORP. *Write in No. 609.*



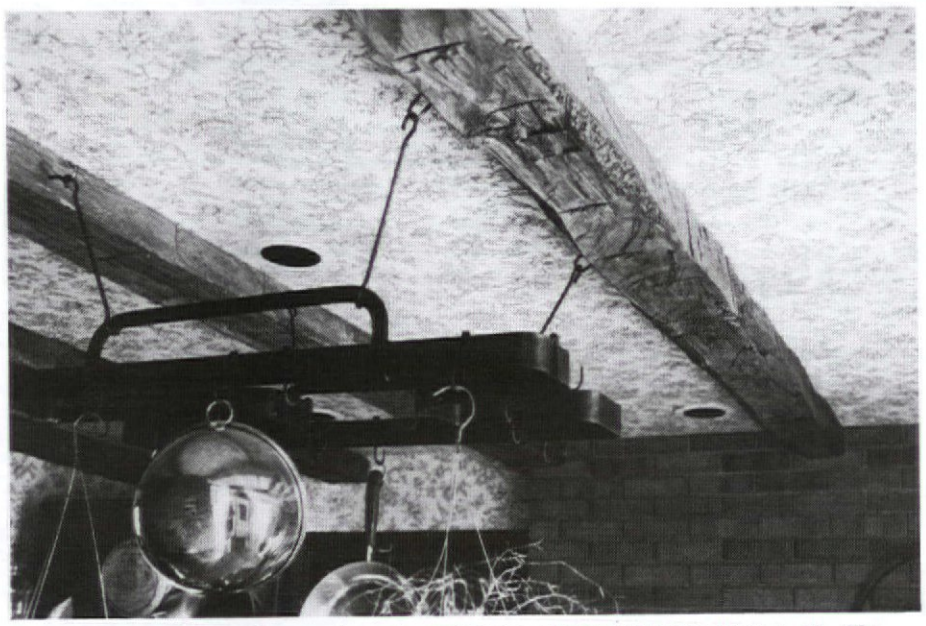
Beveled glass panel by MARCHESE AND HAMERSMA.



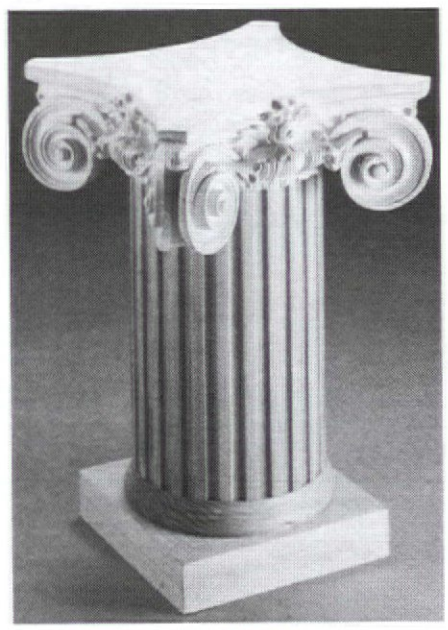
BRUMDER ORNAMENTAL IRON, INC., created this large winerack for La Buca restaurant in San Antonio, TX. It features hand-forged grapes and room for over 80 cases of wine. *Write in No. 186*



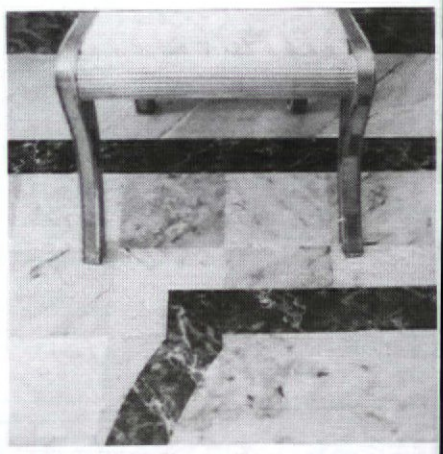
Above is an example of a glass-fiber reinforced gypsum ceiling tile by ART HOME STUDIOS. The tiles are 2 ft. squares and weigh approximately 8-12 lbs., according to the design. (There are 6 styles from which to choose.) *Write in No. 643*



Authentic hand-hewn beams from the BROAD-AXE BEAM CO. *Write in No. 571*



Round pine pedestal with cast composition capital by THE WORTHINGTON GROUP.



Faux marble tiles and inlay strips were painted on a wooden floor by BOPAS. *Write in No. 257*

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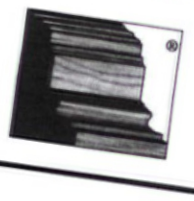
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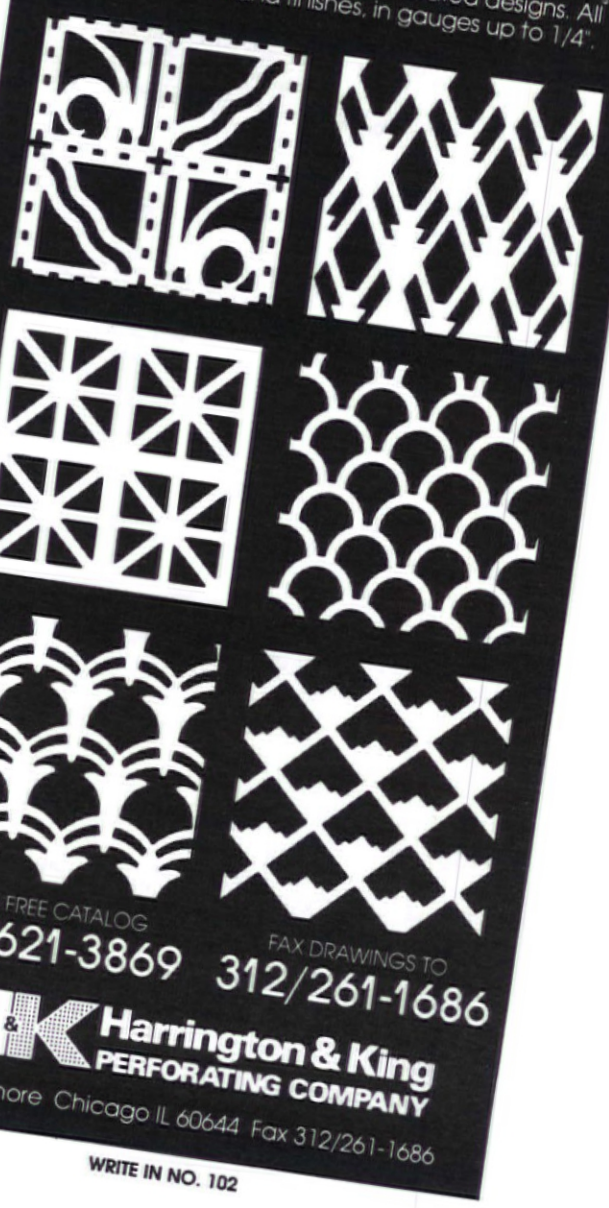


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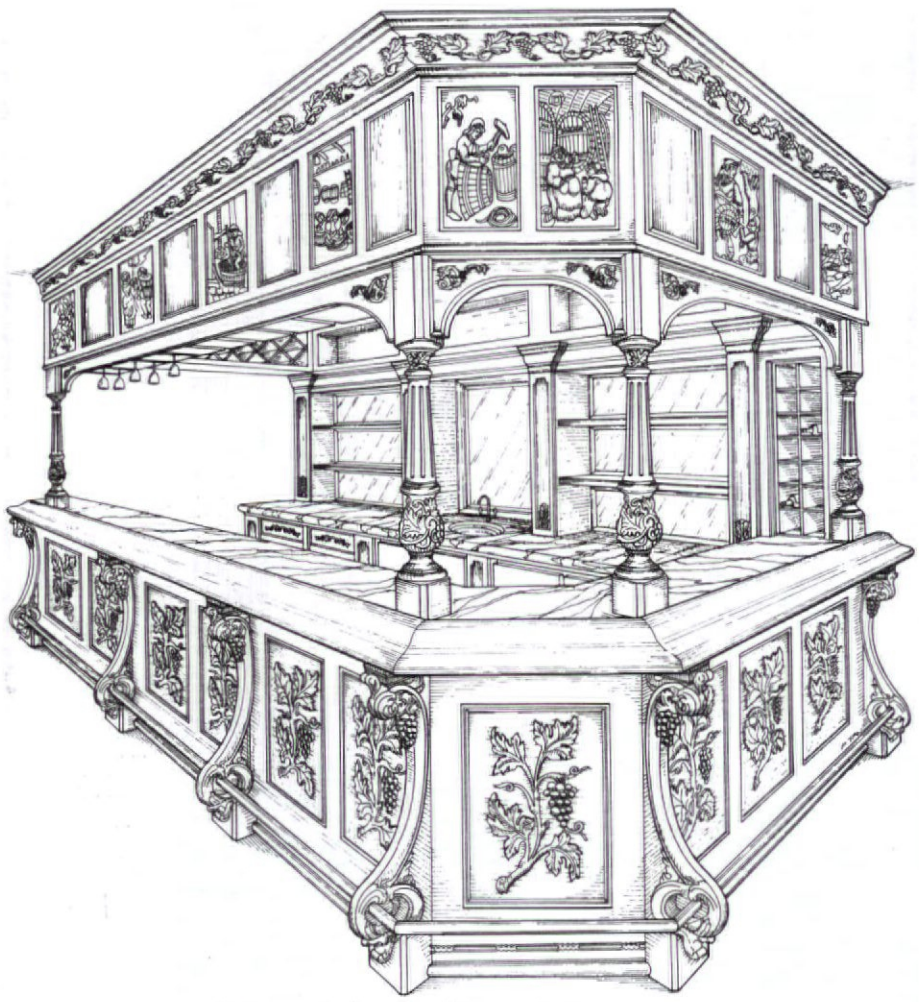


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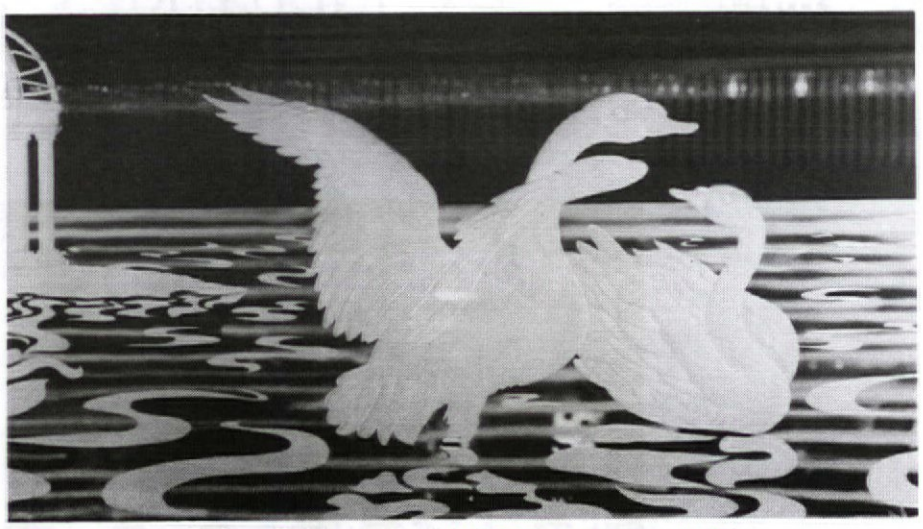
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HOTELS, RESTAURANTS & PUBS PORTFOLIO

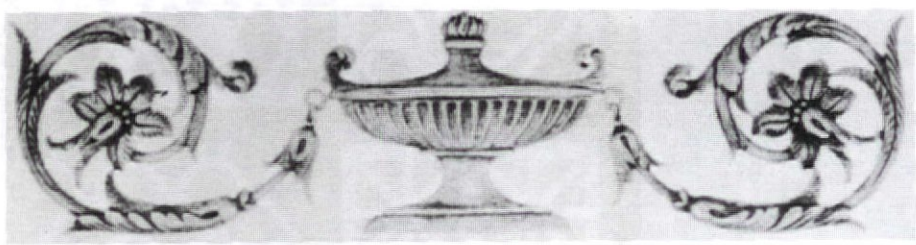
For more information on these companies, consult the SourceList on pp. 64-70.



This illustration of an ornately decorated bar contextualizes the richly-carved architectural embellishments available from RAYMOND E. ENKEBOLL DESIGNS. *Write in No. 577*



Detail of a carved-glass divider by GLASSWORKS. *Write in No. 353*



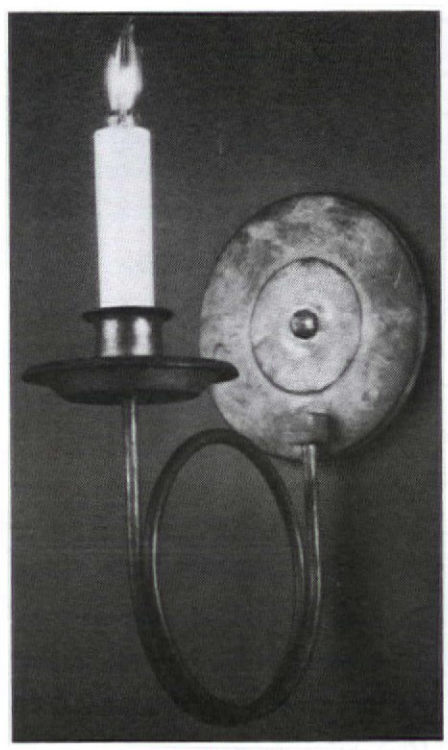
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MT. DIABLO HANDPRINTS, INC. reproduced this French Turn-of-the-Century "Hummingbird Lattice" wallpaper, using a handprinted woodblock technique. It has 21 colors and is 18-3/4 in. wide with a 22-3/4-in. repeat. *Write in No. 723*



SENECA TILES, INC. produced this restaurant floor of 8 in. scarlet octagonal tiles with contrasting teal diamond dots. *Write in No. 63*



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Decorative ceiling components, such as Model No. 10217 shown above, are one of the many categories of cast gypsum embellishments and architectural components available from THE FISCHER & JIROUCH CO.



This solid hardwood carved column, Model #717 Royal, is one of several carved columns, corbels, and brackets available from WALLACE AND HINZ MODULAR BAR SYSTEMS. *Write in No. 195*



GREAT PANES GLASS WORKS created this whimsical panel (one of six) for the Bear Pit Lounge of the Old Faithful Inn, Yellowstone National Park. *Write in No. 918*

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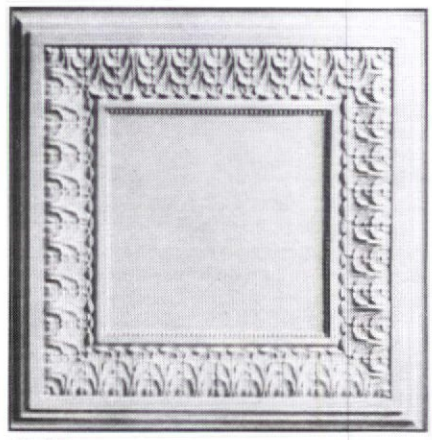
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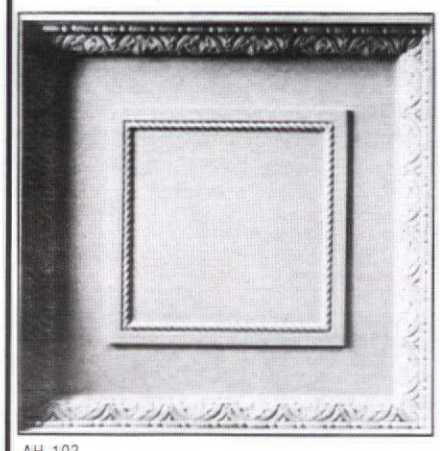
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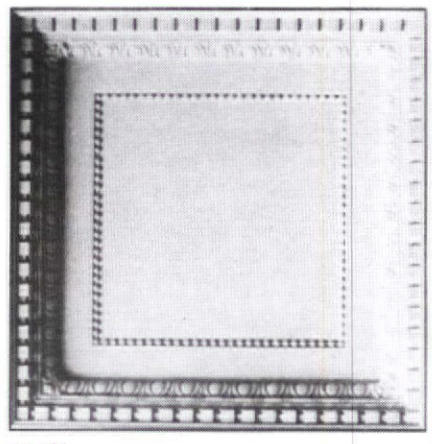
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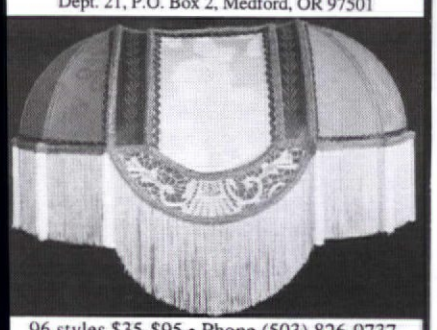
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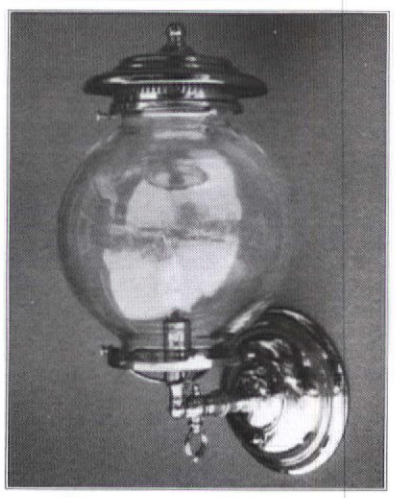
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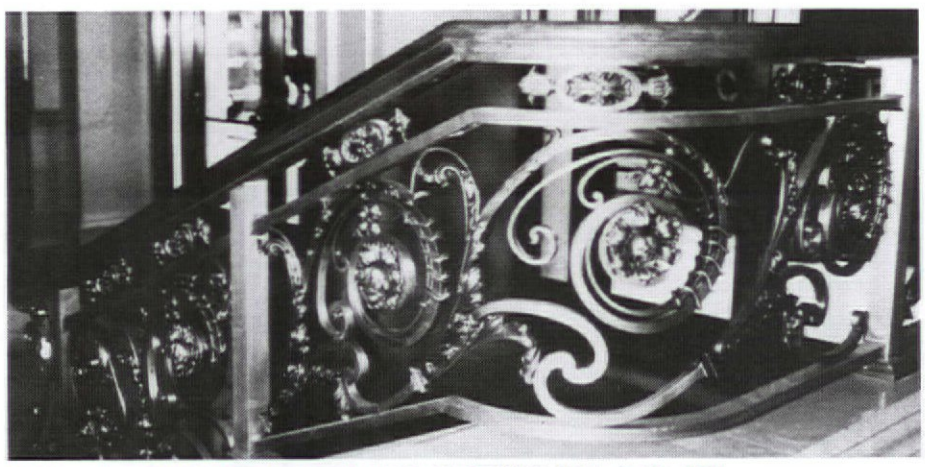
For more information on these companies, consult the SourceList on pp. 64-70.



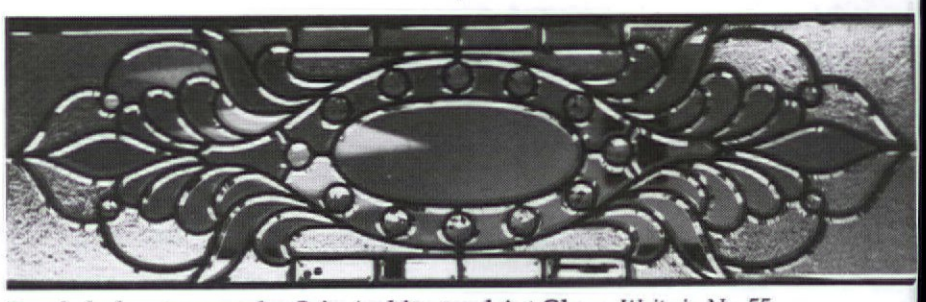
OLD WORLD ARCHITECTURAL MILLWORK designed and built this Victorian-influenced bar for The Bull and the Bear restaurant in lower Manhattan. It features beveled glass cabinets, carved brackets and sculptural finials, slender fluted columns, and radius moldings. Raised mahogany paneling was used on the bar front and walls. *Write in No. 540*



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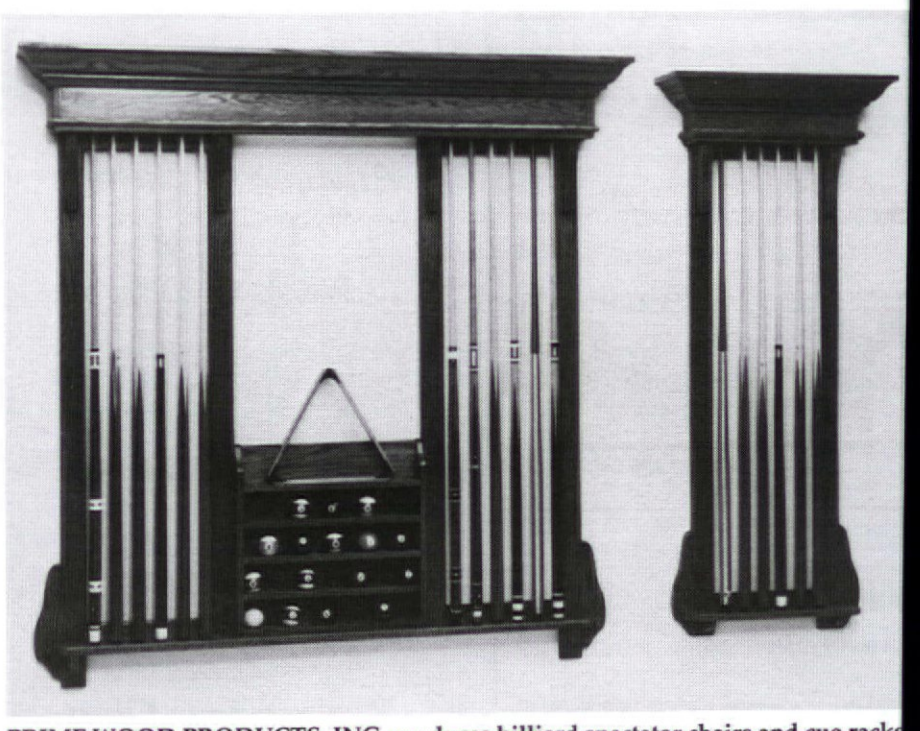
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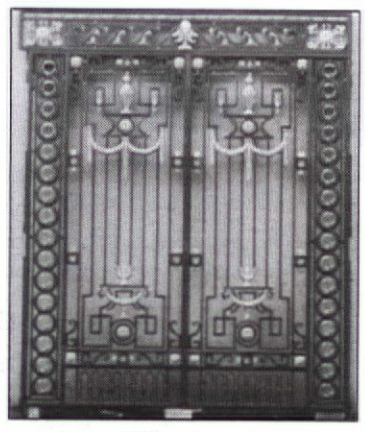
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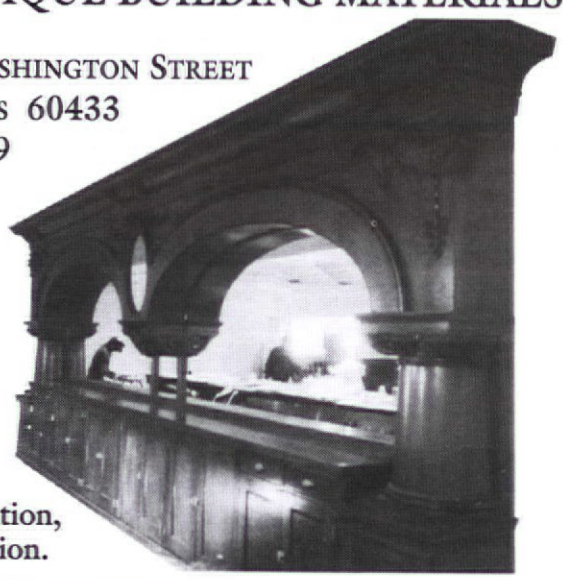
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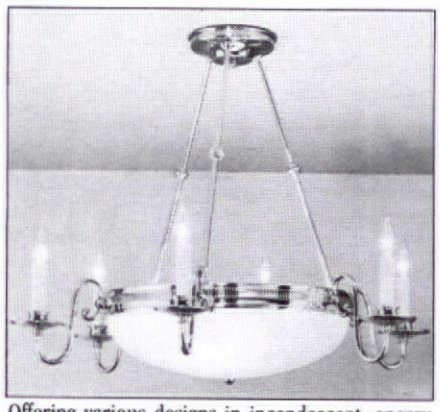
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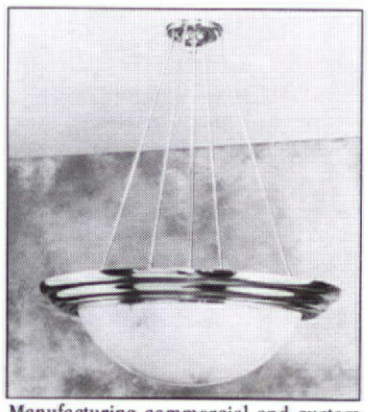
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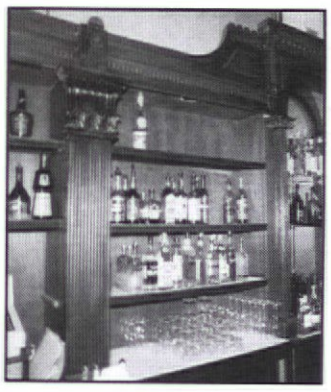


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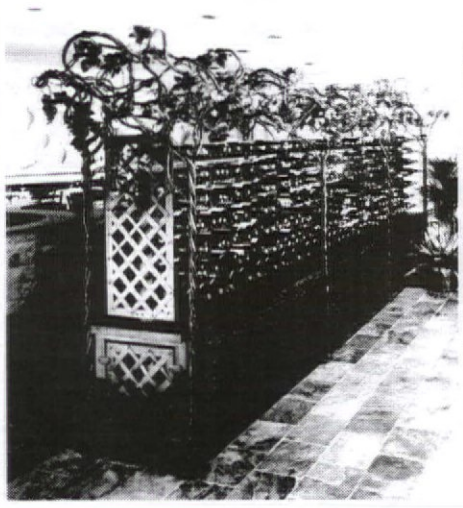
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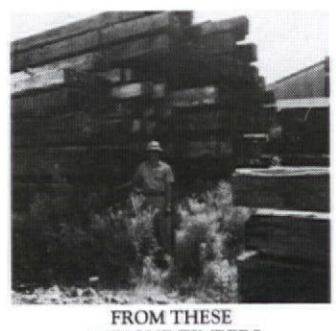




Left: Wine Rack for La Buca restaurant in San Antonio, TX (16'l x 4'w x 8't)
Above: Decorative bar for Skyland Clubhouse, Crested Butte, CO (20'l x 10'w x 8't)

WRITE IN NO. 186

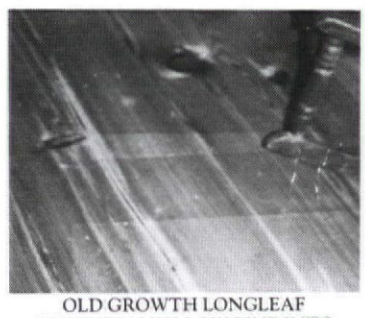
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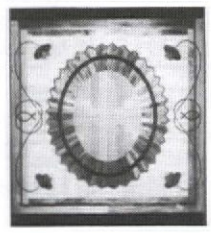
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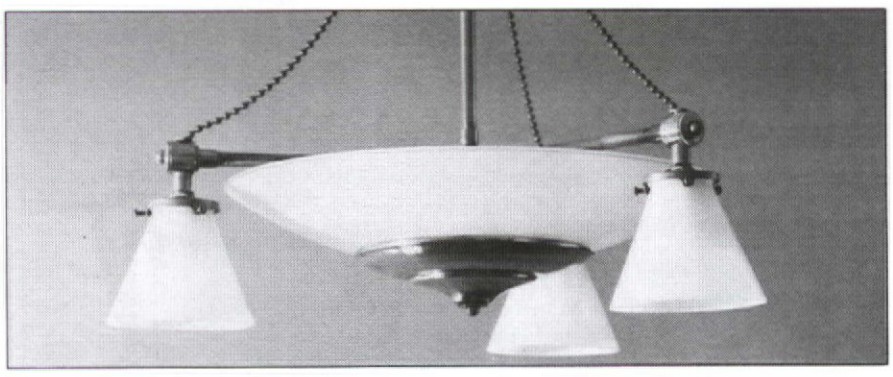


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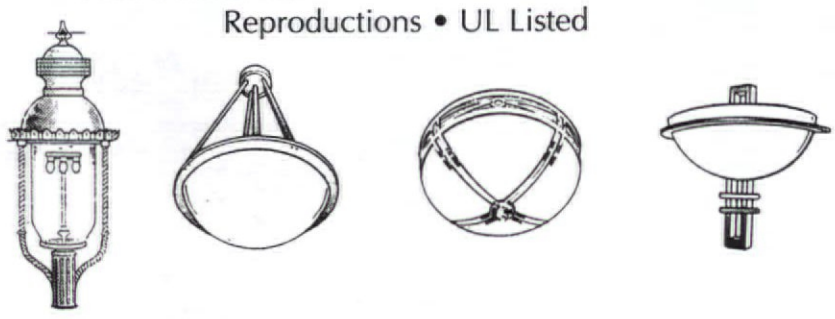
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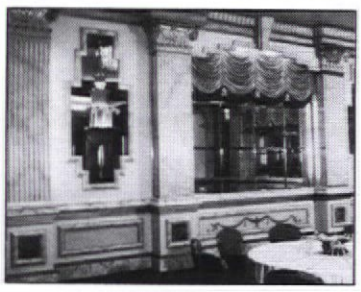
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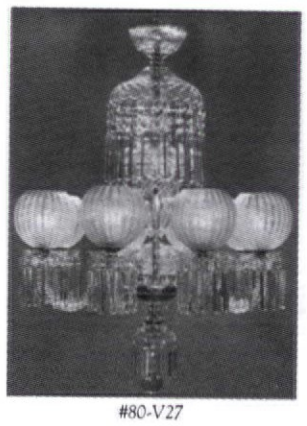
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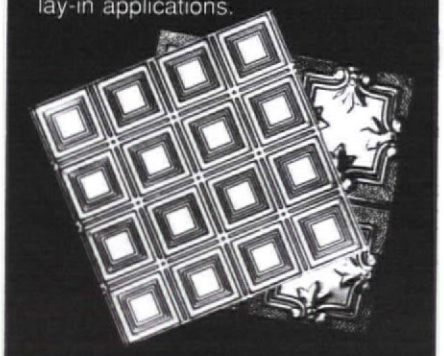
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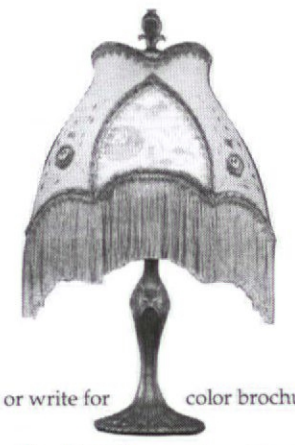


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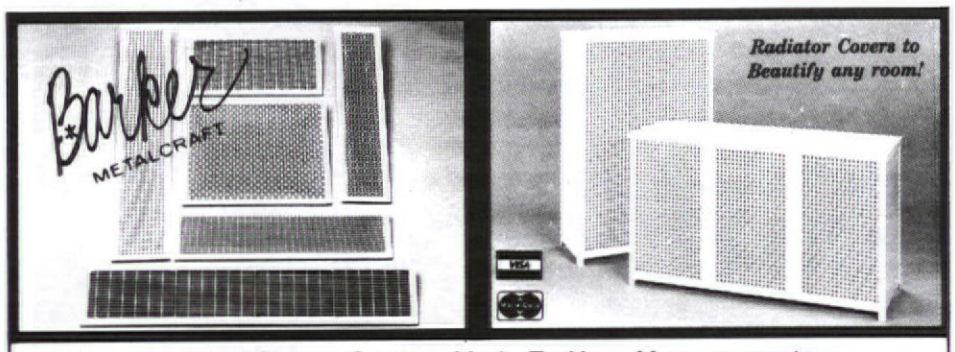
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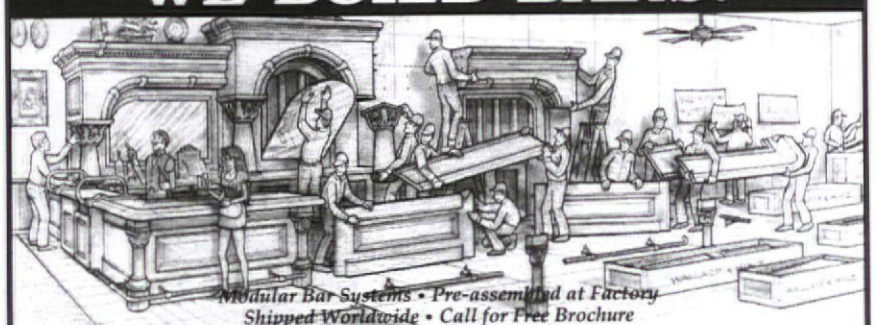
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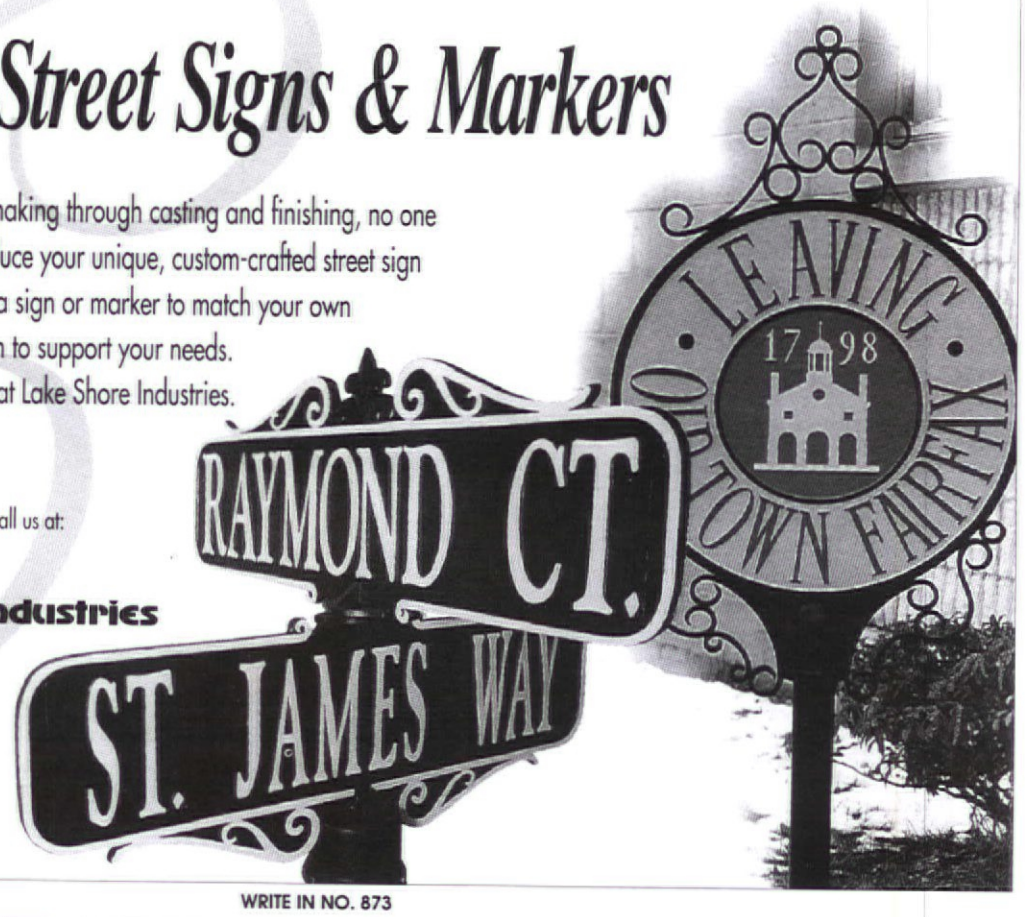
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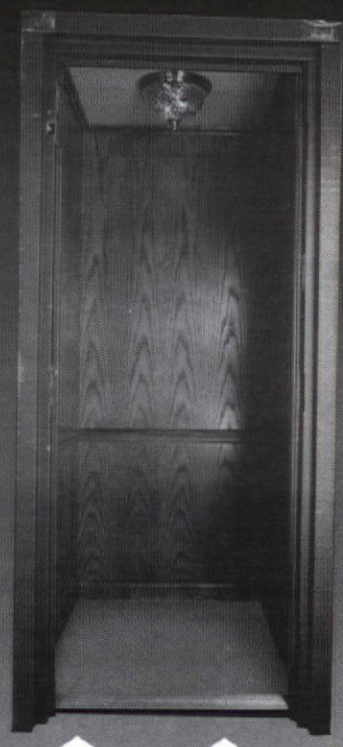
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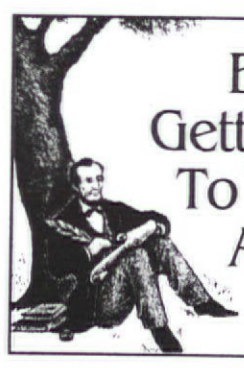
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DISNEY

continued from page 6

what you want to see, and at what rate."

Which means, he added, "everything has to *hold*," no matter where a guest wanders. Walt Disney himself imposed that demand on the company's earliest historical interpretation, the 1955 Main Street, U.S.A., at Disneyland in Anaheim (which, Hagelman points out, long predated mainstream interest in preserving Victoriana, and may even have opened a few eyes to Victoriana's charms). Along every park's vintage street replicas, the upper stories are never false fronts; typically, they're used as storage rooms for the vendors below. Window panes are glass, doorknobs are metal and reasonably hefty, light poles are metal and concrete "so people can thump on them and hear they're not fake," said Chesley. "We're real sensitive to that kind of thing. I've sometimes spent weeks tapping on surfaces that people are likely to touch, to make sure the sound is right."

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But Disney is not, of course, a museum; the subtle variations on history are innumerable. "Our intent is to study the past, know the past, but not to recreate it verbatim," Hagelman said. Take, for example, some of the Art Deco strips built to evoke early Hollywood. Hagelman pulled out photos of real buildings and of Disney's versions. A swoop-sided obelisk, a landmark sign on Los Angeles' Sunset Boulevard, lost all non-Disney lettering at the Disney-MGM Studios Theme Park in Orlando in 1989 and gained a Mickey atop its spherical pinnacle. To reproduce Grauman's Chinese Theater on the same Orlando "block," Disney made measured drawings (a first for the tacky monument) and analyzed old photographs to determine



Main Street, U.S.A., at Euro Disneyland (outside of Paris), with colors based on Impressionist paintings and a state-of-the-art combination of materials: Wood, plaster, metal, GFRP, and GFRC.



Melange of historically inspired architecture at Tokyo Disneyland, with glass roof for protection from harsh weather.



Second stories on Disney's Hollywood Boulevard are not fake, but rather used as storage spaces. Lampposts are metal and concrete, so they sound solid if thumped.



Art Deco buildings along "Hollywood Boulevard" in Orlando are interpretations of real Los Angeles architecture reduced in scale and pumped up in intensity of detail. The pink, red, and aqua building third from right, for instance, is based on a Wilshire Boulevard department store in aqua and gold with only one row of chevrons.



Main Street, U.S.A., in Orlando's Walt Disney World Magic Kingdom: More ornate than its Anaheim inspiration, but likewise reduced in scale.

what features are now buried behind signage. They then replicated Grauman's cement plaster walls in less costly GFRP and the copper roof in plaster, complete with verdigris-colored paint. Other techniques for inducing a premature look of age include sandblasting, acid-washing, and distressing with chains; other cost-saving measures include aluminum windows in place of steel, and plaster ornament instead of terra cotta.

Climate and local culture also determine Disney's shifts away from literal replication. The gold-and-aqua terra-cotta facade of a Wilshire Boulevard Deco department store gained pink Miami-esque highlights and extra chevrons when interpreted for Orlando. The colors of Main Street, U.S.A., at Euro Disneyland are particularly bright, based on Impressionist paintings and designed for France's sometimes overcast skies. A roof protects the Main Street Victoriana at Tokyo Disneyland from harsh weather.

LESSONS LEARNED

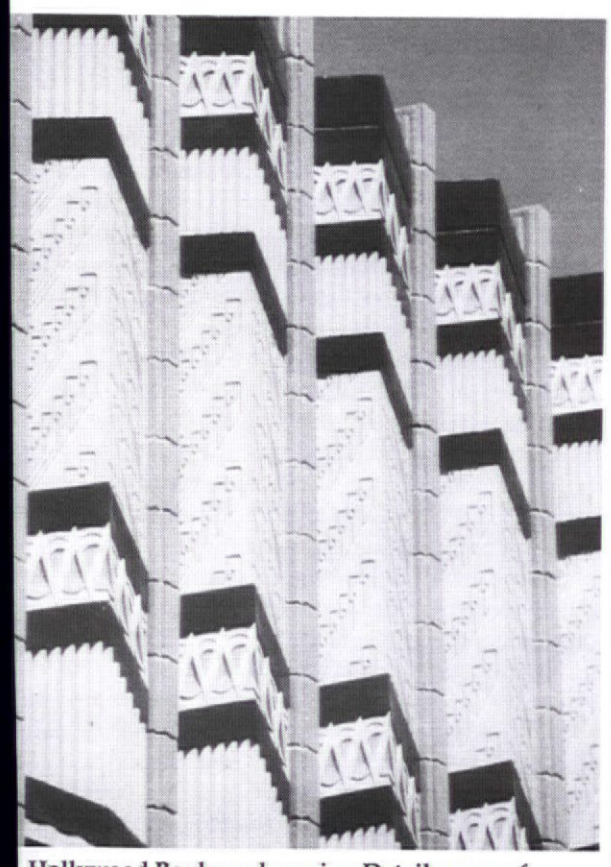
At many of the parks, Hagelman told me, the architectural scale of the vintage buildings is reduced. "That way, narrower streets don't seem like dark caverns with high walls. It's a subconscious thing: You feel good, but you probably couldn't explain exactly why." And with every new park and park renovation, Chesley added, the staff learns more about materials. "The Main Street at Euro Disneyland, from 1992, is the best of the best. There's a mix of GFRP, plaster, metal, wood, and GFRC. The bricks, for instance, are cut plaster, and you might see a column of fiberglass and steel with steel gingerbread. We've learned to use foam in places where weight is a problem and where we used to use GFRP. We've learned to use GFRC in places exposed to guests' feet, where in the past we might have used foam. We've renovated Anaheim's Main Street, adding more ornament, and we've had to restore or remove some plaster ornament in Florida because we've found it doesn't tolerate tropical heat very well."

But what *is* it about the results of all this meticulous planning and incessant upgrading that draws tourists by the zillions and drives academics into frenzies? The Disney parks are not just cute or corny; they're not that simple. If they were, they would be much easier for scholars to explain or dismiss (and for tourists to ignore).

"You don't want to overintellectualize Disney," Hagelman gently cautioned. "It's not meant to be an intellectual experience. You're meant to be entertained, to enjoy, to feel comfortable, to feel nostalgic or amazed. And how it works is indefinable, and it's not any one thing." Chesley, for his part, advised thinking of Disney as simply great at being Disney, a four-decades-old architectural category and standard all its own: "Disney is very, very good at adjusting reality to make it look like reality, to make the experience as authentic and powerful as possible," he said. "And Disney's architecture has the same goal as any architecture — even the finest. To make people feel good. To entertain. To be related to by human beings." ■



Main Street, U.S.A., built in Disneyland at Anaheim in 1955 and continuously updated, most recently with added ornament.



Hollywood Boulevard cornice: Details even of econd stories hold up upon close examination. The nspiration for this cornice treatment, a Wilshire oulevard department store, is far less deeply incised.



A look of age: Faint water stains are visible on a Hollywood Boulevard neo-Moorish corner structure.

Division 17 - Classifieds

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THE NATIONAL PARK SERVICE is developing a database of architectural collections in the United States. A preliminary listing identifies nearly 200 collections. But we know there are likely to be many more! Please let us know if you have information on other collections by contacting Ms. Emogene Bevitt, Preservation Assistance Division, National Park Service, P.O. Box 37127, Washington, D.C. 20013, (202) 343-9561. Note: A special issue of CRM, (Vol. 16, No. 8) on architectural study collections is available from Ms. Bevitt.

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Division 18 - Book Reviews

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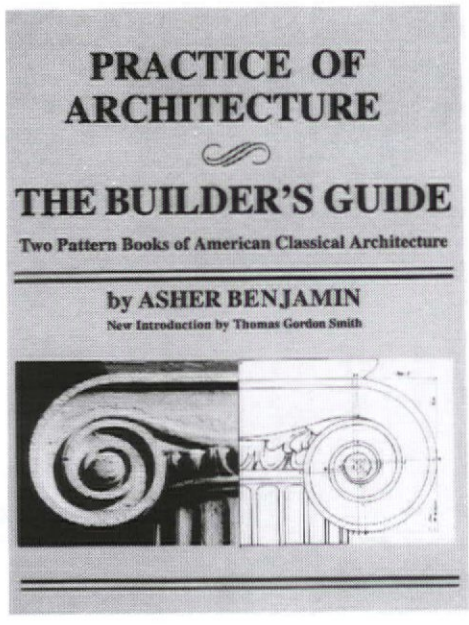
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WRITE IN NO. 87

Electronic Delivery of The History of Architecture

As architecture becomes more and more intertwined with computer technology (its sophisticated perspective-drawing programs, as well as landscape and interiors software, etc.), it seems a natural next step to have research material also available on an electronic database. Kevin Matthews, director of the Design Integration Laboratory and an assistant professor in the School of Architecture and Allied Arts at the University of Oregon, has created ***The Great Buildings Collection on CD-ROM***, an interactive multimedia encyclopedia of architecture for architects, designers, and students.

Compiling nearly 600 examples of outstanding architecture — from the Parthenon to the Pompidu Center — ***The Great Buildings Collection on CD-ROM*** stores photographs, moving images, models, drawings, architect biographies, maps, time lines, and commentary. A user may access information using key word searches ("cantilever," "Wright," or "masonry," for example) and then gain access to detailed information on buildings meeting those criteria. Apart from reading text on a building and its architect, one can actually "experience the building" by bringing up its photographic image, converting it to video, and "walking" around (and in and out of) the site. Further looking allows the user to cast shadows on the building and change viewing point.

Matthews feels he has filled a critical need. "Students were constantly running to the library to get their hands on background information . . . They now have the contents of an entire library right on their desktops." Mr. Matthews is already working on an expanded version — nearly 1,000 sites.

Published by Van Nostrand Reinhold, ***The Great Buildings Collection on CD-ROM*** sells for $299.95 and will be available in June at computer centers and bookstores. *For more information or direct ordering, contact:* **Van Nostrand Reinhold, 115 Fifth Avenue, New York, NY 10003 (212) 780-6143.** — *JSL*

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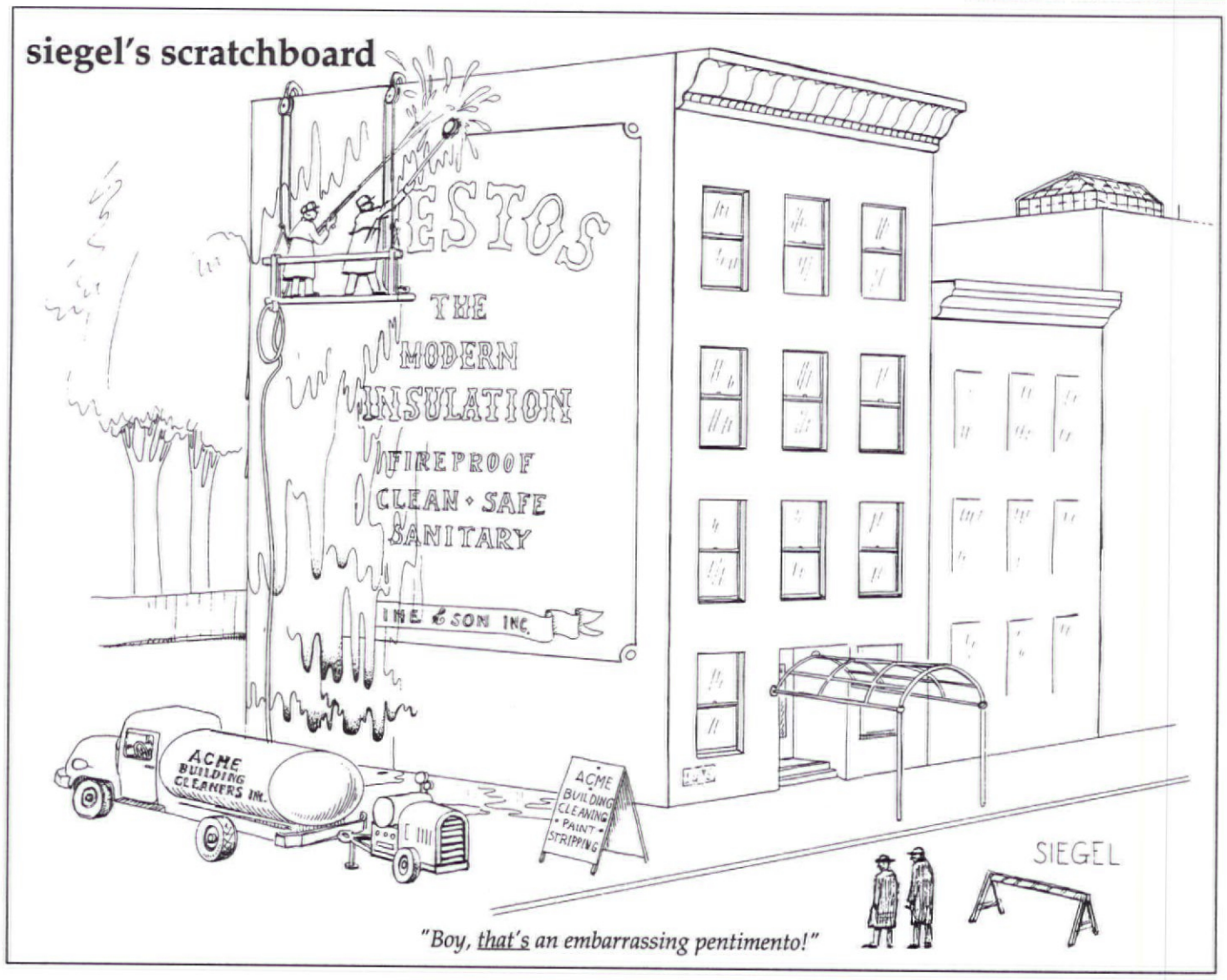
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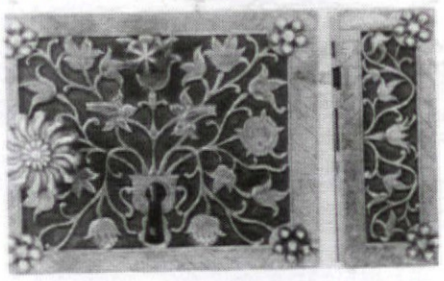
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OUR FAMILY NAME'S AT STAKE — Three generations of the Ball family are actively involved in the company. It's *our name* stamped on the metal — so we make sure everything is done at the highest quality level.

COPIES & REPAIRS — We can repair or copy almost any hardware item. Send sample or detailed working drawing for a quotation. All packages will be acknowledged, and requested work will be quoted in advance.

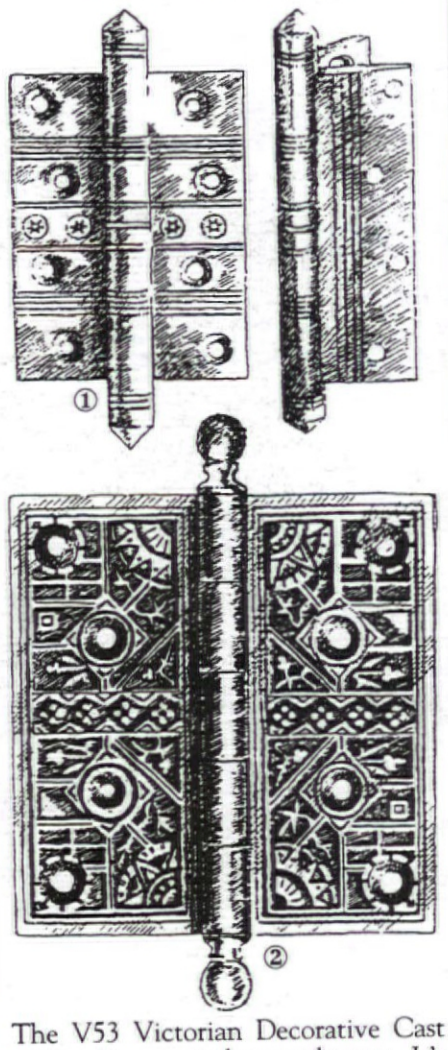


SHOWROOM & MUSEUM — The Museum adjacent to our manufacturing facility in Exton, Pa., contains an extensive collection of original antique hardware gathered over the last 50 years. It's quite an education in itself and, if requested, any item in our Museum Collection can be duplicated. Museum is open 8:00-4:30 weekdays.

OUR GUARANTEE — Stated simply, we expect our products to work — stock items as well as custom work and repairs. If they don't, return them, and "we'll make it right." We won't charge for anything that has not been forced beyond reasonable limits. (We reserve the right to charge for repair or replacement costs for items damaged through no fault of ours.)

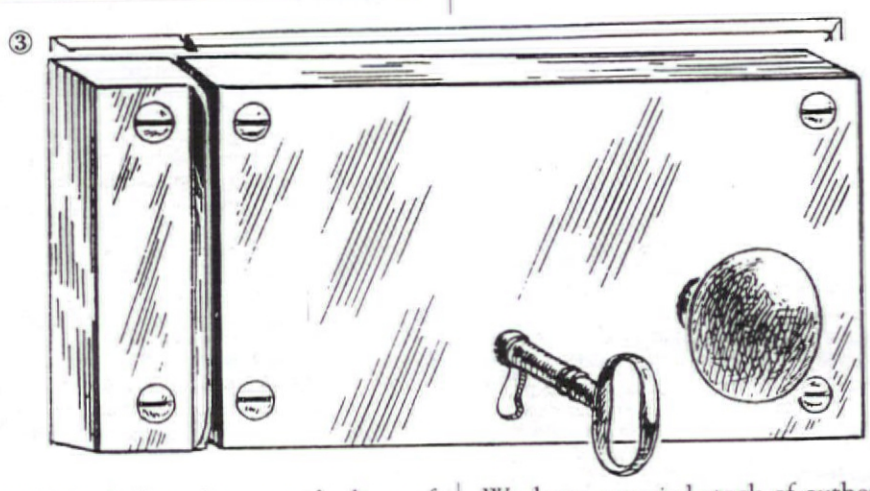
HINGES

Ball & Ball offers the most extensive selection of historic reproduction hinges — from hand-forged iron strap hinges of the 1700's, to cast iron and bronze hinges of the 1800's, to early 20th-century models — such as an Art Deco 1910 Cast Brass Hinge ①. This lift-off hinge (3-1/4" x 2-1/2" wide open) is an exact copy of an original, which has the finials as an integral part of the hinge joint. Available right-hand or left-hand.

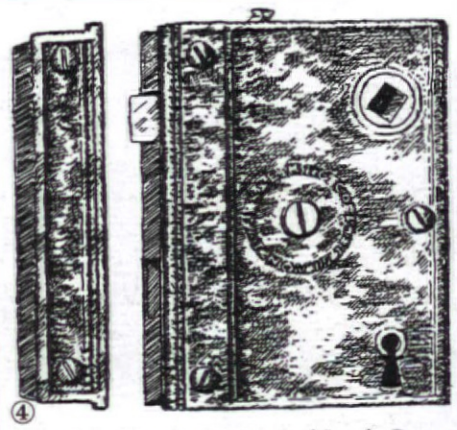


The V53 Victorian Decorative Cast Hinge ② comes in brass or bronze. It's a loose-pin design with threaded finials, cast directly from a fine original, and measures 4-1/2" x 4-1/2".

LOCKS

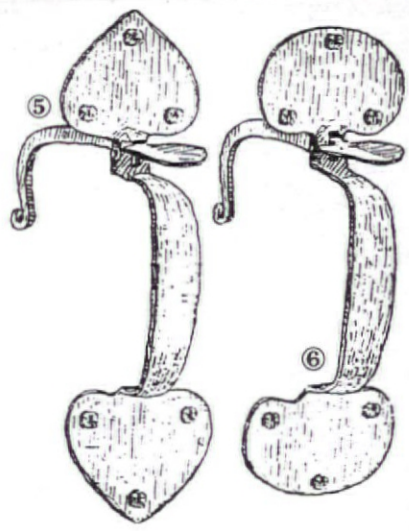


Ball & Ball makes a wide line of authentic door locks from the 18th and 19th centuries. Our X90 box locks ③ combine modern convenience with authentic charm. Faithful to the historic originals, this lock has a brass box covering an iron plate on which the operating mechanism is mounted. They're appropriate for meticulous historic restorations as well as new residences.



The V6 Cast Iron Vertical Lock ④ is a precise copy of one of the most widely used locks of the 1840-1870 period. Overall size: 3-1/4" wide, 4-1/2" high. Can be furnished with appropriate ceramic knobs in white or Bennington Brown.

LATCHES



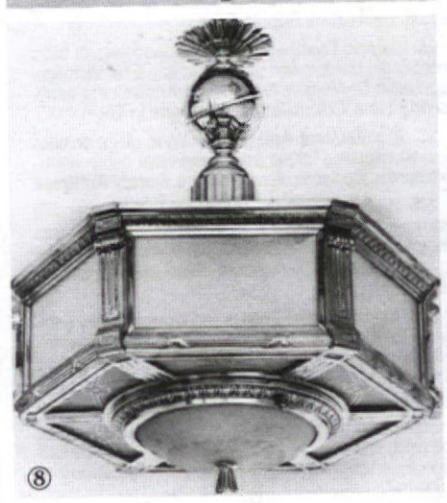
We have a varied stock of authentic hand-forged reproduction thumb latches, ranging from Colonial up to the 1850's. Many special thumb latch shapes can be made at the STOCK PRICE. ⑤ 10-1/2" hand forged spade-end latch. ⑥: 9-3/4" semi-handmade bean-end latch.

LIGHTING

Ball & Ball offers the finest reproduction lighting fixtures, from Colonial through the early 20th Century. All brass is solid — not plated — and glass used is hand-blown lead crystal. Pure copper, tin, and iron are used for fixtures that require these metals.

The 18th-century Dana House pumpkin-shaped lamp ⑦ is from Woodstock, VT. Hall lighting fixture ⑧ was made in the early 20th century for the U.S. Capitol. Made of cast brass, spun brass, and fluted brass tubing, it features etched glass on all 6 sides and bottom — and measures 19" across.





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THE FREE MINI-CATALOG *— For an introduction to the complete Ball & Ball line, write, call or FAX to get our free Mini-Catalog. Or you can write in No. 293 on the Reader Service Card.*

You can also write for our new Catalog of Lighting Fixtures from the 18th, 19th, and 20th Century. Or write in No. 766 on the Reader Service Card.

THE BIG 108-pg. CATALOG *— Our lavishly illustrated full Catalog not only shows hundreds of our hardware and lighting products, but also provides many tips that will help you spot quality differences in reproduction hardware. Send $5 for the full Catalog. Even our 108-pg. Catalog can't show every one of our 2,000 standard products. So if you're looking for something rare or unusual, call or FAX us.*

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